

# FILM SCORE MONTHLY



## BOND

SPECIAL ISSUE

**JOHN BARRY &  
JAMES BOND**  
A HISTORY OF THE MUSIC

**ERIC SERRA**  
SPEAKS ON GOLDENEYE

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ALSO THIS ISSUE:

**DAVY CROCKETT  
COLLECTIBLES**

**WHEN THINGS  
CHANGED PART 3**

**NEW CD REVIEWS •  
MORE CRAZY LETTERS •**

**#63, November 1995 \$2.95**

# FILM SCORE MONTHLY

Issue #63, November 1995

Lukas Kendall  
Box 1554, Amherst College  
Amherst MA 01002-5000

Phone/fax: 413-542-3478 (no 4AM faxes!)

E-mail: ldkendal@unix.amherst.edu

After May 1996: RFD 488, Vineyard Haven  
MA 02568; ph: 508-693-9116

Burnt: Lukas Kendall

Opinionator O-1000: Andy Dursin

**Contributing Others:** Oscar Benjamin, Jeff Bond, Tony Buchsbaum, Art Haupt, Alex Kaplan, Kyu Hyun Kim, Geoff Leonard, Andrew Lewandowski, James Miller, Ken Satak, Jeff Szpirglas, James Tornainen, Terry Walstrom.

**Graphics:** William Smith

**Cover:** Sean Connery as James Bond 007

You were expecting someone else?

**Some Film Scores We Would Have Been Hearing for the First Time in 1962:** *To Kill a Mockingbird*, *Birdman of Alcatraz*, *Loneley Are the Brave*, *Lawrence of Arabia*, *The Miracle Worker*, *Taras Bulba*, *Cape Fear*, *Sodom and Gomorrah*, *Advise and Consent*, *How the West Was Won*, *Hatari!*... plus "The James Bond Theme" in *Dr. No*.

**The Soundtrack Handbook:** Is a free six page listing of mail order dealers, books, societies, radio shows, etc. It is sent automatically to all subscribers or to anyone upon request. Please write.

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## From the Editor...

First of all, that was not me in the "editor" photo last issue. That was Ron O'Neal as Priest in *Superfly*. This is me. Hello.

This is our Ode to Bond issue. I am delighted to present a historical article from Play It Again's Geoff Leonard, a serious Barry-phile whose research makes this issue more than our list of favorites. I wish I could be James Bond. Next issue is the second half of the Danny Elfman feature, plus *Recordman Meets Shaft: The Blaxploitation Film Soundtracks*. That is, if you can dig it, baby.

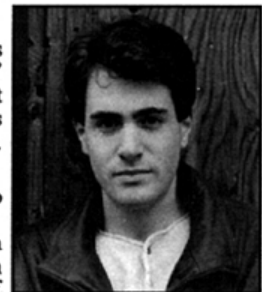
I think a bisexual James Bond is what they need for the '90s. He sleeps with all the bad guys.

You'll notice that this issue is out right on the heels of the last one. (It's still late.) They kick us out of here (school) over the holidays, so I wanted to get this to the printers so it could be made and mailed while I was away. (I will be back January 7. I can be reached at home, 508-693-9116.) I haven't had the time to process subscription renewals from the last issue, so if you sent in money and got another form with this issue, just ignore it. Or send money twice, I sure could use it. I'm suing my ex-distributors, Pearson Publishing, by the way.

I saw *Heat*, and found the droning, new agey '80s score (Michael Mann's usual psychotic collection of original and tracked material) refreshing in a pathological kind of way. It established a Tangerine Dream trance-mood for the epic cops-and-robbers film, which was entertaining overall (Al Pacino is the cop, Robert De Niro the robber, already a good start). Some of the pop-guitar stuff seemed right out of *Miami Vice* or whatever Michael Mann TV movie this was a remake of; I found it difficult to determine what was by Elliot Goldenthal and what was not, since Goldenthal aped the Tangerine Dream style, but he's versatile and did this type of score better than someone like Eric Serra who specializes in it. One of the most effective tracks, the bank stick-up percussion/synth loop, was by Brian Eno (of *Dune* "Prophecy" fame); the album is helpful in sorting out who wrote what, although it's unlistenable on its own. I generally regard new age music as a colossal sham, but sometimes it's effective in film, especially when it fits so much into the director's vision. Mann is also intelligent in his use of sound and silence—notice how an overhead shot of a van is completely silent and then when we cut to ground level, the van races by so loud it startles us. It's very smart, and not the usual sensory overload that makes these current shoot-'em-up films unbearable.

I continue to be amused by the Internet. While everyone waits for the new, blandly identical orchestral score, I'll entertain myself with *Red Sun*, *Duck, You Sucker*, *The Night Digger*, *Hour of the Gun*, *Conan*, *King Kong*, *Lawman*, *Beat Girl*, *Superfly* and everything else at arm's reach.

**Best of 1995:** Our year-end poll, in case you missed it last issue: 1) Best New Score: Pick the five best scores to new 1995 movies, numbered 1-5 (we weight the votes). Do not pick more than five, and do not pick late 1994 movies (*StarGate*, *Legends of the Fall*, etc.), they will be ignored. 2) Oscar Guesses: Pick the five scores you think will be nominated each in the new dramatic-score category, and in the musical or comedy-score category (Alan Menken goes in the latter). These are not necessarily the best scores, just the ones you think the Academy will nominate. Indi-



cate your predicted winners as well. 3) Best Composers—not the best of all time, but the ones who had the best output in 1995. Pick three, rank them. 4) Best Unreleased Score (1995 only). Pick one. 5) Best Record Label—again, for 1995 only. Pick one. 6) Best New Album of Older Score (i.e. reissues). Pick five, rank. Can be original recording or re-recording. No bootlegs. 7) Best New Compilation—either original tracks or newly recorded. A compilation has three or more scores on it. Pick three. Also, the fun stuff: 8) Worst New Score. 9) Worst Composer (1995 only). 10) Worst Record Label. Pick as many as you want on these, but 1-3 is fine. Expose the hacks! Oh, and 11) (optional) Feel free to make up your own categories and mention whatever you'd like, but keep it brief. Send your lists to Andy Dursin, PO Box 846, Greenville RI 02828, not to Lukas! (Andy traditionally compiles this poll.) Please wait until the end of the year (i.e. so you've heard relevant late 1995 material), and send in no later than January 31, 1996.

**Print Watch:** The new edition of *G-Fan* (#18, Nov. 1995) is an Akira Ifukube tribute issue with a huge feature, interview and filmography on the Japanese composer. *G-Fan* is the Godzilla fan club magazine, send \$6 for a copy to Kaikajiu Enterprises, Box 3468, Steinbach, Manitoba R0A 2A0, Canada. • I have been writing a music column for *The Star Wars Insider*, the official Lucasfilm fan club magazine. My next one is about *Shadows of the Empire* (wow). Similarly, our own Jeff Bond is starting a music column for *The Star Trek Communicator*, his first will cover the original *Trek* series, with new interview material. You can order both magazines at PO Box 111000, Aurora CO 80042, ph: 303-341-1813. • *Gramophone* will publish *The Gramophone Film Music Guide* in February or March—reviews of 350 soundtrack CDs by over 100 composers, with short bios for each. • Randall Larson's *Music from the House of Hammer* is due soon from Scarecrow Press, 4720 Boston Way, Lanham MD 20706; ph: 1-800-462-6420 or 301-459-3366. Featured are James Bernard, Harry Robinson, Leonard Salzedo, Gerard Schurmann, Mario Nascimbene, David Whitaker and more.

**TV/Radio Watch:** Elliot Goldenthal was on VHI's movie show the weekend of December 16th, recording his music to *Heat*.

**Mail Order Dealers:** If you're looking for CDs from many of the obscure and/or overseas labels mentioned in FSM, as well as the elusive promotional CDs, you'll have to go through the specialty dealers. Try Screen Archives (202-328-1434), Intrada (415-776-1333), STAR (717-656-0121), Footlight Records (212-533-1572) and Super Collector (714-839-3693) in this country.

**Promos:** Intrada is preparing a second promotional 2CD set for Laurence Rosenthal, concentrating on his television work. • Robert Folk is pressing his music for *Ace Ventura 2: When Nature Calls*; Lee Holdridge has done *Call of the Wild* and will do *The Airmen of Tuskegee*. Look for these soon from the usual mail order haunts.

**Laserdiscs:** Warner Bros.' upcoming laserdisc box set of *The Wild Bunch*, due early 1996, will include a 76 min. stereo CD of the Jerry Fielding score. • MCA will release a special-edition laserdisc probably in January of Steven Spielberg's *1941*, restoring a great deal of cut footage and isolating John Williams's score in stereo. • Due in January from Fox is a letterboxed laserdisc of *The Omen*, including the complete Jerry Goldsmith score in stereo on the analog tracks.

**Recent Releases:** John Williams's *Nixon* album is an "enhanced CD"—it features 50 minutes of score, but also extra computer stuff you can access on a CD-ROM gizmo. Weird.

**Shadows of the Empire:** Prepare yourself for a media blitz of biblical ten-plague proportions on this *Star Wars* "event." It's a merchandising tie-in for a movie, except *there's no movie*—rather, there's a book, comic, toys and computer game of "Shadows of the Empire," a new story taking place between *The Empire Strikes Back* and *Return of the Jedi*. There's also a "sound-track," composed by Joel McNeely, due in April from Varèse Sarabande. It will be recorded by the 90-piece Royal Scottish National Orchestra with 80-piece choir in February; portions will be premiered at a concert on March 3 at Scotland's Royal Concert Hall, along with other film pieces. McNeely is currently writing the 45-minute symphonic suite, which will reflect segments of the book in a very specific, programmatic way. John Williams's main title, carbon freezing cue and Darth Vader theme will be utilized at the beginning of the album, but the rest will be entirely McNeely's new material, done in a similarly large, symphonic and movie-like idiom.

**Incoming:** Streamline's 2CD set of music to *Robotech* (1985 animated series) is imminent. Mail order it from 2908 Nebraska Ave, Santa Monica CA 90404; ph: 310-998-0070. • Capriccio's re-recording of *The Story of Ruth* (Waxman) is expected soon. • The next John Mauceri/Hollywood Bowl album is *Always and Forever: Movies' Greatest Love Songs*, due Valentine's Day (i.e. another make-out album).

### Last Issue's News Presented Again

**BMG:** The first six "100 Years of Film Music" recordings are all out in Europe: a Waxman compilation, a Tiomkin compilation, *Panamerica* by Winfried Zillig (1960 German documentary), *Nosferatu: A Symphony in Horror* (Hans Erdmann), *Ivan the Terrible* by Prokofiev, and an album of music to German silent films by Karl-Ernst Sasse. They will all be released in the U.S. in April. Due in April in Germany are the next six CDs: a *Mark Twain* album (Steiner and Korngold's respective *Twain* scores), a film noir album, *The Gold Rush* (Chaplin), *Metropolis* (one of the scores to the silent film), an album of Disney "Silly Symphony" music, and one more.

**Cambria:** Due next March are two CDs of re-recorded music from classic monster movies of the 1950s and '60s: *Monstrous Movie Music* features *Them!* (Bronislau Kaper), *The Mole People* (Herman Stein, Heinz Roemheld), *It Came from Outer Space* (Stein, Irving Gertz, Henry Mancini), *It Came from Beneath the Sea* (Mischa Bakaleinikoff). *More Monstrous Movie Music* has *The Beast from 20,000 Fathoms* (David Buttolph), *The Monolith Monsters* (Gertz), *Tarantula* (Stein, Mancini), and *Gorgo* (Angelo Francesco Lavagnino). For more information, write the label at: PO Box 7088, Burbank CA 91510-7088.

**DRG:** The "Classic Italian Soundtracks" series will resume in early 1996, titles to be announced.

**Epic Soundtrax:** *From Dusk Till Dawn* is due January 23 (Miramax film, all songs).

**Fox:** Fox is still working to set up a new distribution deal and release the following Classic

Series discs in early 1996: 1) *The Ghost and Mrs. Muir/A Halfful of Rain* (1947/1957, Bernard Herrmann). 2) *Journey to the Center of the Earth* (1959, Herrmann). 3) *Forever Amber* (1947, David Raksin). 4) *The Mephisto Waltz/The Other* (1970/1971, Goldsmith). 5) *Beneath the 12 Mile Reef/Garden of Evil* (1953/1954, Herrmann).

**GNP/Crescendo:** Pushed back to January or February is the 6CD Irwin Allen box set: music from *Lost in Space*, *Voyage to the Bottom of the Sea*, *The Time Tunnel* and *Land of the Giants*, by "Johnny" Williams, Jerry Goldsmith, Paul Sawtell, Sandy Courage, George Dunning and others. Planned for early spring is *Forever Knight* (Fred Mollin, TV); also in the works is another *Alien Nation* album (David Kurtz, TV movies).

**Intrada:** Due Jan. 23 is an expanded, remastered edition of *The Last Starfighter* (1984, Craig Safan, 49 min.) and *Castle Freak* (Richard Band horror score). Intrada is a label and mail order outlet, write for free catalog to 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

**Koch:** Due February is a new recording of Miklós Rózsa's *El Cid* (1961, James Sedares/New Zealand Symphony Orchestra), as well as a new recording of Rózsa's *Symphonia Concertante*.

**Legend/OST:** Forthcoming is a 2CD set (150 min.) of Armando Trovajoli's music for Ettore Scola films. Forthcoming from RCA OST is *Four Westerns by Nico Fidenco* (compilation).

**Marco Polo:** Due at the end of January are *House of Frankenstein* (Salter, Dessau) and *Son of Frankenstein/The Wolfman/The Invisible Man Returns* (Salter, Skinner, C. Previn). Due rest of 1996 are a new Erich Wolfgang Korngold album (*Another Dawn, Between Two Worlds, Escape Me Never*), a Max Steiner album (*Lost Patrol, Beast with Five Fingers, Virginia City*), and a piano concerti CD (Herrmann's "Concerto Macabre" from *Hangover Square*, Addinsell's "Warsaw Concerto," "Cornish Rhapsody").

**Mask:** This Italian label has released *King Kong* (1976, John Barry), same music as the LP.

**Milan:** Due Jan. 16: *Restoration* (James Newton Howard); due March 26: *Primal Fear* (Howard).

**Play It Again:** Forthcoming from this U.K. label: *The A to Z of British TV Themes, Vol. 3*.

**PolyGram:** Due January 9 is *City of Lost Children* (Angelo Badalamenti, U.S. release). Michael Kamen-score and compilation-song CDs to *Mr. Holland's Opus* are both due Jan. 23.

**Rhino:** Scheduled CDs from the Turner vaults (both movie musicals and scores): January: *Cabin in the Sky*, a Lena Horne/MGM compilation. February: *Gigi*, *The Harvey Girls* (Judy Garland film), *For Me and My Gal*. March: *Ben-Hur* (Miklós Rózsa, 3CD set), *Korngold at Warner Bros.* (compilation), *House of Dark Shadows/Night of Dark Shadows* (soap operas). April: *Singin' in the Rain*, *The Bad and the Beautiful* (David Raksin). Other score albums planned for 1996 include *Gone with the Wind*, *King of Kings*, *Ryan's Daughter*, *How the West Was Won* and 2001. • A second volume of Hanna-Barbera music (including *Jonny Quest!*) is also planned.

**Silva Screen:** Feb./March releases on Silva America: another Schwarzenegger album (not original soundtracks), *City Lights* (Chaplin, first U.S. release), *The Classic John Barry II* (*High Road to China, Mary, Queen of Scots, The Dove, The Black Hole, Monte Walsh, The Wrong Box, Cry the Beloved Country, The Scarlet Letter, Walkabout, The Icpress File* and "Romance for Guitar and Orchestra" from *Deadfall*), *The Epic Film Music of Miklós Rózsa* (*El Cid, Ben-Hur, Quo Vadis, King of Kings, Sodom and Gomorrah, Golden Voyage of Sinbad, Madame Bovary, Beau Brummel, All the Brothers Were Valiant*), *Cinema Paradiso: Classic Ennio Morricone* (different from FILMCD 148), all newly recorded with the City of Prague Philharmonic. Due from Silva U.K.: *Haunted* (Debbie Wiseman), *The Innocent Sleep* (Mark Ayres), *Shakedown* (*Doctor Who* TV, Mark Ayres). Due in April is a classical CD of Rózsa's Cello Concerto and Schurmann's "The Gardens of Exile." Forthcoming are the first two volumes in a six-CD series of film scores for westerns, recorded in Prague. Also coming soon are two albums of British horror music recorded with the Westminster Philharmonic (cond. Kenneth Alwyn), with premiere recordings of *The Haunting, The Abominable Snowman* (both by Humphrey Searle), *Curse of the Mummy's Tomb* (Carlo Martelli), *Fiend Without a Face, Corridors of Blood* (Buxto Orr), *Witchfinder General* (Paul Ferris), *Konga, Horrors of the Black Museum* (Gerard Schurmann), *Curse of the Demon* (Clifton Parker), *Curse of the Werewolf* (Benjamin Frankel), plus an album of James Bernard's Hammer film scores, including *The Devil Rides Out, She, Frankenstein Created Woman, The Scars of Dracula, Quatermass* and the *Kiss of the Devil* piano concerto.

**SLC:** Now out from Japan's finest soundtrack label: *La Prima notte di quiete* (Mario Nascimbene), *Fahrenheit 451* (Varèse recording), *Best of Alan Silvestri* (aka *Voyages*), *Hollywood Epic Films* (aka *Blood & Thunder*), *Madam White Snake* (Ikuma Dan), *Gorath* (Kan Ishii), *The Little Princess* (Patrick Doyle), *Jazz Goes to the Movies* (Fred Karlin jazz group). Due Jan. 24: *Something to Talk About* (Zimmer/Preskett), *Hollywood '95, Seven* (Howard Shore; unclear whether this has more score music than the U.S. CD), *Glowing Autumn* (Toru Takemitsu), *Yatsuhaka-Mura* (Yasushi Akutagawa). Due Feb. 21: *Babe* (Nigel Westlake), *The Net* (Mark Isham), *The Underneath* (Cliff Martinez), *Sisters* (presumably the 1973 Bernard Herrmann score; otherwise a different film by that title).

**Super Tracks:** Due in January is *Nixon: The Final Days* (Cliff Eidelman, TV movie).

**Varèse Sarabande:** Due January: *Othello* (Charlie Mole), *The Adjuster and Other Scores for Atom Egoyan* (Mychael Danna, also with *Family Viewing* and *Speaking Parts*), *Lawnmower Man II* (Robert Folk). • Joel McNeely and The Royal Scottish National Orchestra have re-recorded *Vertigo* (Bernard Herrmann, complete score, over one hour) for release next spring. McNeely's *Shadows of the Empire* will be out in April, see above for more information. •

### FILM MUSIC CONCERTS

**Delaware:** Feb. 2, 3—Delaware s.o., Wilmington; *Lawrence of Arabia* (Jarre), *Around the World in 80 Days* (Young), *Things to Come* (Bliss), *The Raiders March* (Williams).

**Georgia:** Jan. 13—Gainesville s.o.; *Somewhere in Time* (Barry), *Unchained* (North).

**Michigan:** Feb. 10—Southwest Michigan s.o., St. Joseph; *Sayonara* (Waxman), *Murder on the Orient Express* (Bennett), *The Philadelphia Story*

(Waxman), *Around the World in 80 Days* (Young), *The Adventures of Don Juan* (Steiner), *Cleopatra* (North).

**Montana:** Feb. 3, 9—Bozeman s.o.; *Star Trek: The Next Generation* theme (Courage/Goldsmith).

**New York:** Jan. 14—Rochester s.o.; *Currier and Ives* (Herrmann). Feb. 3—Niagara Sym.; *Out of Africa* (Barry), *Lawrence of Arabia* (Jarre).

**Canada:** Feb. 29—Nova Scotia s.o., Halifax; *The Mission* (Morricone).

**Japan:** Feb. 12—Osaka Sym., Symphony Hall, Tokyo; *Breakfast at Tiffany's* (Mancini), *Rota Medley* (w/ *Godfather*), *Romeo and Juliet* (Rota).

**Norway:** Jan. 15—Trondheim s.o.; *Robin Hood: Prince of Thieves* (Kamen). Jan. 31, Feb. 1—Stavanger s.o.; *Psycho* (Herrmann).

For a list of silent film music concerts, write to Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111.

Symphony Nova Scotia will perform a film music-inspired concert on March 22; *The Lion King*, James Bond, etc.

Still no word yet on a date for the Christopher Palmer memorial concert.

This is a list of concerts with film music pieces in their programs. Contact the respective orchestra's box office for more info. Thanks go to John Waxman for the majority of this list, as he provides the scores and parts to the orchestras.



## UPCOMING MOVIES

DAVID ARNOLD: *Independence Day*.  
JOHN BARRY: *Bliss*.  
BRUCE BROUGHTON: *The Shadow Program*, *House Arrest*, *Acts of Love*, *Infinity* (d. M. Broderick), *Homeward Bound 2*.  
CARTER BURWELL: *Joe's Apartment*, *Journey of the August King*, *No Fear*.  
BILL CONTI: *Napoleon*, *Dorothy Day*, *Spy Hard*, *Car Pool*.  
MICHAEL CONVERTINO: *Amelia and the King of Plants*, *Pie in the Sky*.  
STEWART COPELAND: *Boys* (w/ Winona Ryder).  
DON DAVIS: *Bound*.  
JOHN DEBNEY: *Getting Away with Murder*, *Cutthroat Island*, *Relics*.  
JOHN DUPREZ: *Death Fish*.  
RANDY EDELMAN: *Dragon Heart*, *Diabolique* (w/ Sharon Stone), *Down Periscope*, *Daylight*.  
DANNY ELFMAN: *Freeway* (art movie, prod. Oliver Stone), *The Frighteners* (by the Heavenly Creatures guy).  
STEPHEN ENDELMAN: *Cosi*, *Reckless*.

Keys to Tulsa.  
GEORGE FENTON: *Land and Freedom*, *Mary Reilly*, *Heaven's Prisoner*, *The Crucible*, *Mariotti in Ecstasy*, *Multiplicity*.  
ROBERT FOLK: *Lawnmower Man 2*, *T-Rex*.  
ELLIOT GOLDENTHAL: *Voices*, *Michael Collins*, *A Time to Kill* (d. Joel Schumacher).  
JERRY GOLDSMITH: *City Hall* (w/ Al Pacino), *Executive Decision* (w/ Kurt Russell), *Two Days in the Valley* (Pulp Fiction type film).  
MILES GOODMAN: *Sunset Park*, *Dunston Checks In*.  
CHARLES GROSS: *Family Thing*.  
DAVE GRUSIN: *Mulholland Falls*.  
MARVIN HAMLISCH: *The Mirror Has Two Faces* (d. B. Streisand).  
JAMES HORNER: *Courage Under Fire*.  
JAMES NEWTON HOWARD: *Eye for an Eye*, *Restoration*, *Primal Fear*, *Dead Drop*, *The Juror*, *Space Jam*, *Rich Man's Wife* (co-composer).  
MARK ISHAM: *Last Dance*, *Nickel and Dime*, *Father Goose*.  
MICHAEL KAMEN: *Mr. Holland's Opus*, *Jack*, *101 Dalmatians* (live action).

WOJCIECH KILAR: *The Quest*, *The Island of Dr. Moreau*.  
MARK MANCINA: *Twister* (d. Jan DeBont), *Moll Flanders*.  
JOEL MCNEELY: *Flipper*.  
ALAN MENKEN: *Hunchback of Notre Dame*, *Hercules* (animated).  
CYNTHIA MILLAR: *Three Wishes*.  
DAVID NEWMAN: *The Nutty Professor* (w/ Eddie Murphy), *Big Bully*, *Matilda* (d. Danny DeVito), *The Phantom* (d. Simon Wincer).  
RANDY NEWMAN: *James and the Giant Peach*, *Cats Can't Dance*.  
THOMAS NEWMAN: *Up Close and Personal*, *The Craft*, *Marvin's Room*, *American Buffalo*.  
M. NYMAN: *Mesmer*, *Portrait of a Lady*.  
JOHN OTTMAN: *The Cable Guy* (w/ Jim Carrey).  
BASIL POLEDOURIS: *It's My Party* (d. Randall Kleiser), *Celtic Pride*.  
RACHEL PORTMAN: *Palookaville*, *Honest Courtesan*.  
J.A.C. REDFORD: *Mighty Ducks 3*.  
GRAEME REVELL: *Killer*, *Race the Sun*, *The Crow 2*, *From Dusk till Dawn*.  
RICHARD ROBBINS: *Surviving Picasso*, *La Proprietaire*.  
JEFF RONA: *White Squall* (d. E. Scott).  
WILLIAM ROSS: *Black Sheep*.  
CRAIG SAFAN: *Mr. Wrong*.  
JOHN SCOTT: *Walking Thunder*, *The Lucona Affair*, *Night Watch*, *The North Star* (d. Nils Gaup).  
ERIC SERRA: *The Fifth Element* (d. Luc Besson).  
MARC SHAIMAN: *Bogus*, *First Wives' Club*, *Mother* (d. Albert Brooks).  
HOWARD SHORE: *Striptease*, *Before and After*, *Crash*, *Truth About Cats and Dogs*, *Looking for Richard*, *Ransom* (d. R. Howard), *That Thing You Do* (d. and w/ Tom Hanks).  
ALAN SILVESTRI: *Mission: Impossible*, *Sgt. Bilko*, *Eraser* (w/ A. Schwarzenegger), *Grumpier Old Men*.  
MARK SNOW: *Katie*.  
STEPHEN SONDHEIM: *La cage aux folles* (d. Nichols, songs and score).  
CHRIS STONE: *The Stupids* (d. Landis).  
SHIRLEY WALKER: *Escape from L.A.*  
PATRICK WILLIAMS: *The Grass Harp*.  
CHRISTOPHER YOUNG: *Unforgettable*.  
HANS ZIMMER: *Muppet Treasure Island*, *Broken Arrow*, *The Prince of Egypt*, *Bishop's Wife*, *The Fan*, *The Rock* (co-composer).

## CURRENT FILMS, COMPOSERS AND ALBUMS

<i>Ace Ventura: When Nature...</i>	Robert Folk	MCA (songs)	<i>Heat</i>	Elliot Goldenthal	Warner Bros.
<i>The American President</i>	Marc Shaiman	MCA	<i>Home for the Holidays</i>	Mark Isham	Mercury
<i>Balto</i>	James Horner	MCA	<i>Jumanji</i>	James Horner	Epic Soundtrax
<i>Carrington</i>	Michael Nyman	Argo/London	<i>It Takes Two</i>	Sherman & Ray Foote	
<i>Casino</i>	various	MCA	<i>Leaving Las Vegas</i>	Mike Figgis	CBS
<i>City of Lost Children</i>	Angelo Badalamenti	PolyGram/Point	<i>Mighty Aphrodite</i>	various	Sony Classical
<i>Copycat</i>	Christopher Young	Milan	<i>Money Train</i>	Mark Mancina	550 Music/Epic
<i>The Crossing Guard</i>	Jack Nitzsche		<i>Nixon</i>	John Williams	Hollywood/Ilusion
<i>Cry the Beloved Country</i>	John Barry	Epic Soundtrax	<i>Othello</i>	Charlie Mole	Varèse Sarabande
<i>Dracula Dead and Loving It</i>	Hummie Mann		<i>Sabrina</i>	John Williams	A&M
<i>Father of the Bride II</i>	Alan Silvestri	Hollywood	<i>Sense and Sensibility</i>	Patrick Doyle	Sony Classical
<i>Four Rooms</i>	various	Elektra	<i>Sudden Death</i>	John Debnay	Varèse Sarabande
<i>Get Shorty</i>	John Lurie	Antilles/PolyGram	<i>Tom and Huck</i>	Stephen Endelman	Walt Disney
<i>GoldenEye</i>	Eric Serra	Virgin	<i>Toy Story</i>	Randy Newman	Walt Disney
<i>Grumpier Old Men</i>	Alan Silvestri	TVT	<i>Waiting to Exhale</i>	Babyface	Arista (w/ W. Houston)

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**REWARD:** James Horner is looking for his style back. It was lost somewhere around 1985. May be at Jerry Goldsmith's house. Will pay in CDs.



# WHEN THINGS CHANGED

## SOUNDTRACKS AND THEIR FANS IN THE 1960s AND 1970s, Part 3

by ART HAUPT

### The Rest of the 1970s

Besides the landmark "Classic Film Scores," other recordings began to appear in the early 1970s. Hard to pin an exact date when the ice melted in the soundtrack-record business, but where once only a few specialty stores had existed, mail-order dealers were now springing up on both coasts and overseas. Besides the already mentioned, these included A-1 Record Finders, Granny's Attic, Nostalgiaphon, and RTS. You no longer had to live near a record store to drop serious money.

*The 7th Voyage of Sinbad*, not seen in a record bin in 15 years, appeared in stores in 1973 or 1974 on a mysterious label called Reissued by Request (also known as Cinema Records). *Voyage* was soon followed by other pirate records from various sources, among them a deluxe fold-out double album of *Raintree County*. Clearly, when entrepreneurs start putting out deluxe pirate albums, they sense a waiting market out there.

Legitimate record labels were also getting into the act. Starting in the late 1960s, London's Phase 4 Stereo series began to release lavishly recorded compilation LPs of movie music, most notably Bernard Herrmann's. By the early 1970s, European film scores were being distributed more widely, especially spaghetti westerns, thanks largely to Michael Jones's import efforts. By the middle 1970s, small domestic labels like Citadel, Delos, and Stanyan were producing reissues. For a while, SoundTrack Album Retailers apparently had its own reissue record label.

In 1973 a comprehensive reference book was published: *Music for the Movies* by Tony Thomas, a 270-page history and survey. Thomas, a Hollywood correspondent for the Canadian Broadcasting Corporation and longtime writer on film music, gave a decade-by-decade account of the field with biographies and interviews of two dozen composers, from Steiner to Schiffrin. Composer record lists and filmographies were also included, the latter compiled by Clifford McCarty. With this book in hand, film music no longer seemed a great unknown with unknown dimensions, but an artistic field with its own developing history, revered pantheon, and proud achievements.

The Max Steiner Music Society continued its activities during the decade. After the composer died in 1971, Lee Steiner assisted the society, which produced a series of 17 Steiner LPs for members and successfully campaigned for a star in his honor, installed in 1975 on the Hollywood Walk of Fame.

In the 1970s, it was suddenly not unusual to walk into a specialty record store and find a Bernard Herrmann record on display. Previously tagged as the legendary composer with only "2 1/2" albums to his credit, Herrmann in the mid-'60s had gone into exile in England after the celebrated split with Hitchcock. There he conducted some two dozen LPs of film and concert music—both his own and others—until his death in 1975.

Herrmann's *Sisters*, meanwhile, was the first release by the Entr'acte Recording Society, started in early 1974 by John Steven Lasher. Lasher was then working for Trans World Airlines in Chicago, and recalls that Herrmann and the avalanche of interest started by the RCA "Classic Film Scores" series were what led him to record

producing in the first place. Entr'acte also published a magazine for members called *Main Title*.

In late 1974, Elmer Bernstein's Filmmusic Collection announced its first LP, a new recording of music from Max Steiner's *Helen of Troy* and *A Summer Place*. Bernstein's was probably the most extensive and "pure" soundtrack-recording project ever launched. During the rest of the 1970s, he periodically journeyed to England to conduct new records from scratch, often with the Royal Philharmonic. The selections were either near-complete scores (two sides) or lengthy suites (one side each) from films ranging from *Wuthering Heights* to *Viva Zapata!* to *Madame Bovary*.

The Collection also published *Filmmusic Notebook*, a quarterly magazine mixing career articles, news of the field, and lengthy, genial conversations with other film composers, with Bernstein as interviewer.

Bernstein bankrolled the recordings himself, counting on purchases by Collection members (\$8 per LP) to balance the books. There were some 15 releases altogether before economics forced the Collection to suspend operations at the end of the decade.

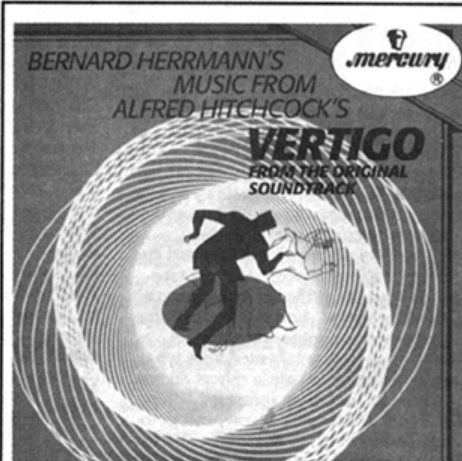
This article only touches on some highlights of those breakout years. Collectors were active elsewhere in the U.S. and overseas. By the middle and late 1970s, records were arriving from all sources, including a major reissue by United Artists. Varese Sarabande began producing soundtrack records in 1978.

More books on film music were coming out, by Irwin Bazelon, Roy Prendergast, and Mark Evans; a book on soundtrack-copyright issues by Ken Sutar. Royal S. Brown was writing film music reviews for *High Fidelity*, and the glossy new magazine *American Film* ran a monthly soundtrack column. The ranks of periodicals increased; around 1976 Luc Van de Ven began publishing *SCN: Soundtrack Collector's Newsletter* in Belgium, which continues today as *Soundtrack!* magazine. In 1979, *CinemaScore* magazine was started by Lawson Hill and Lance H. Hill—in 1981, after some eight issues, the editorship would pass to Randall Larson.

In May 1977, George Lucas's *Star Wars* premiered, and changed the whole Hollywood paradigm—not only in terms of special effects, story themes, and general retro-ism, but in what constituted cutting-edge movie music. John Williams's score, an extended tribute to the golden age of film music, went on to become the best selling non-pop soundtrack album of all time and helped legitimize orchestral film scores-in-the-grand-manner to a new filmgoing generation.

The A-list composers were busy once again, composing for filmmaking phenoms half their age: Bernard Herrmann had returned to Hollywood in 1975 after a decade's absence for what would be his last score, *Taxi Driver*; Miklós Rózsa was writing music for new-generation directors such as Nick Meyer (*Time After Time*); Bernstein was scoring youth comedies; and by the end of the decade Alex North would be collaborating with Robbie Robertson of The Band.

Why did the 1970s revival happen, anyway? Maybe because the field's devotees had increased in numbers, or intensity, or both. Maybe record companies, dealers, and publications suddenly became more efficient in serving the fan market, which responded gratefully. Maybe



### Author's Anecdote

In 1967, next to seeing *Vertigo* (1958) again—almost impossible in those days except for very rare TV airings—the thing I wanted most in the world was the music.

A mono *Vertigo* soundtrack had once existed: Mercury MG-20384. No local store could remember seeing it, though, and I began to face the prospect that it might be years before I heard Bernard Herrmann's great score again. Naively I wrote letters to several record dealers in the Manhattan yellow pages.

To my surprise, one dealer actually replied—Would a copy be okay? A few weeks later a hefty black-acetate-on-metal LP arrived from New York. I was in.

Years passed. In 1969 the first London Phase 4 record appeared of Herrmann film music, including a *Vertigo* suite and a jacket photo of the gruff composer himself, looking exactly as I'd imagined he would. (I mean, suppose he'd looked like Barry Manilow...?)

In Massachusetts a few years later, I spotted my first "Herrmann" bin divider—an encouraging sign. Soon after, I came across the Sound/Stage pirate *Vertigo* album with its homely pistachio-green cover. Sold!

In 1977 Herrmann received two posthumous Oscar nominations, his first in nearly 30 years. By decade's end, an official stereo re-release of the Mercury LP came out, pressed in Holland and encased in one of the most hideous album covers ever. *Vertigo* (the movie) returned to theaters in 1983 after a two-decade absence; it looked and sounded just great. Finally, in the late 1980s the soundtrack joined the modern age as a CD reissue with decent cover art.

Today I could arthritically jump in the car, pay Blockbuster Video two or three bucks, and be back home watching Hitchcock's classic half an hour later. The only *Vertigo* shoe left undropped is for someone to produce a new, "Classic Film Scores"-quality recording of every last note. And I'd buy it. But I'm not as keen for an ultimate soundtrack as I used to be, because at this point I want seeing/hearing the film to remain a fresh experience. —AH

the scores' relative scarcity during the dark days of the 1960s made the heart grow fonder. Or maybe the best soundtrack music is destined to survive, no matter what.

Whatever the causes, by the late 1970s the decade-long soundtrack revival was complete. Interest in the field's past was arguably greater than it had ever been, while in new movies "real" music scores had come back into their own. And although the pop vs. symphonic struggle continues to the present day (1977 was the year of *Saturday Night Fever* as well as *Star Wars*), they're still back.

**Acknowledgments:** Art Haupt would like to thank Albert Bender, Bill Boehlke, Ron Burbella, Douglass Fake, John Fitzpatrick, Randall Larson, John Steven Lasher, Mike Murray, Jack Smith, Ken Sutar, and Julia Welsh for help and conversation. They're not responsible for any factual or interpretative errors herein; those remain the author's exclusive domain.

# MAIL BAG

c/o Lukas Kendall  
Box 1554, Amherst College  
Amherst MA 01002-5000

Evidently some people were put off by Mail Bag "debates" earlier this year—as Matthias Büdinger wrote, "I get tired of reading all your epic letters where everybody explains why the second cue in Horner's fourth movie is more tear-jerking than the fifth cue in Goldsmith's 200th film score." I can understand that. Such arguments come when certain newer fans get disenchanted with what they're listening to, while others do not. The broader and more informed letters, like Terry Walstrom's below, call in to question the worth of the whole current film scoring scene. What do you think?

...I have a theory about the younger generation of movie music collectors. I think they may not realize how much they missed by not being alive during the late '50s and '60s when the blockbuster, "roadshow" movies were being shown in lavish theaters with overtures and intermissions. Attending a movie was a gala event back then with reserved seats and stereo sound. I even remember seeing *The Alamo* and hearing surround-sound cannon effects! Those who have only seen the "classic" movies on their TV sets cannot "know" the experience of the score and the movie together!

It is my opinion that while the technology has advanced over the years, the quality of the music has declined. I know there are very talented people writing music for movies—but, there is a generic sameness to the "sound" itself. The style is missing. There are some composers who do occasional good scores, but mostly "nothing" scores. I would put James Newton Howard in this category or Brad Fiedel. The so-called golden era of movie music, the days of Max Steiner, Dimitri Tiomkin, Erich Korngold, et al. were unusual compared with today's styles and approach. This is mainly due to two factors:

1. The early composers were mammoth talents with tremendous know-how; they had reputations as "serious" composers which they would not risk by deliberately doing a hack job. Tiomkin, for example, was taught in the St. Petersburg school by Alexander Galzanov, no less, who drilled him mercilessly in fugues and canons along with his classmate Sergei Prokofiev. This kind of musical education is not easily come by today!
2. The early composers were serious about the "artistic" aspects of their craft and its conjunction with the finished product as an experimental new art form. Korngold, for example, pitched the instrumentation just below the voices of the actors the way an accompanist would support a vocalist. Movies for him were a different form of opera, and opera was high art for Austrians such as himself and Steiner.

The prodigious talent inherent in these men was also channeled into a lyricism, a love of melody which poured out like fountains from the screen. Contrast this with today's reliance on a kind of sonic boom approach by composers like Alan Silvestri or Cliff Eidelman, whereby the orchestra is merely required to blast stinging chords or sustained sonic outbursts to overwhelm the audience.

The distinct styles of Steiner, Korngold, Rózsa and Tiomkin are quickly recog-

nizable by listeners with even a "tin" ear. The music is *them*. Today, however, the style is often *generic* and neutral with snippets of Goldsmith here and Williams there which often makes it difficult for even aficionados to attribute the score to the correct composer. James Horner often becomes a chameleon in this respect; he can be fantastic at times and at others merely sounds like he listens to too many Goldsmith scores. *Man Without a Face* was very *Patch of Blue* to me. In other scores he has sounded like John Scott (as in *Legends of the Fall*) or whomever else as the case may be. He is perfectly capable of marvelous scoring such as *Krull*, a real potboiler which "sounds" most like himself.

Even the great John Williams can be caught paying homage to Korngold's *Kings Row* in the main title from *Star Wars*. (Incidentally, were it not for *Star Wars* I doubt that orchestral music would be back in vogue.) Korngold co-opted the swashbuckler with his amazing ability to "mickie-mouse" the action most effectively for that genre. Steiner would musically "catch" bits of screen action with his themes which reinforced their emotion. Rózsa could weave complicated canons and fugues into screen spectacles with such complexity that the cardboard nature of many of these films vanished—washed away by the brilliance of his artistic brushstrokes.

Who can or would write a fugue or canon today? Who can write a beautiful or haunting melody? There are few. The dumbing down of movie music and the simplification of the scores is a real problem. It comes from many sources. The most often used excuse is a lack of time. This is hogwash, of course.

The deadlines, if anything, were as bad—or worse—in the old days. But, the high quality, complexity and appropriateness of those scores belies the time constraints. There could not have been a worse deadline than that faced by Korngold for *Robin Hood*—yet, look at the astounding work of genius produced! Korngold's "experience" at film scoring was practically non-existent at that moment as well. The sheer number of hurdles he had to clear were mind-boggling—yet, the music reflects none of this. This is genius. This is creativity and this is what today sorely lacks.

Jerry Goldsmith can crank out complex and rich scores by the dozens seemingly on the strength of his momentum and experience. However, his fans will admit he hit a slump in the '70s. A numbing sameness crept into his music. His approach seemed fixed. Soundtrack album after album almost felt musically interchangeable. Perhaps he was tired or "written out." Today, his pace has not slowed and more than occasionally he can come up with a masterpiece out of whole cloth. This might be why he is so emulated in the "sound" of others.

Lalo Schiffrin has just about vanished. He had great scores to *Cool Hand Luke*, *The Cincinnati Kid*, *Bullitt*, and *The Fox*. He discovered synthesizers and his work diminished into kitch. Mancini too declined in a tailspin, although *Lifeforce* was wonderful. Michael Kamen has it in him to show greatness in movies—his scores to *The Next Man*, *The Dead Zone* and *Brazil* are genius. But, most of the others are generic, too-much-tutti writing. Blah. They are viscerally effective but there is no core to them. They are boring to listen to away from the films.

Bernard Herrmann was a master. His scores always sounded like Bernard

Herrmann, but they were magnificent contributions to the films! John Barry has also been a special favorite over the years. He was the innovator's innovator for a long time, producing one unexpected sound after another. The variety and creativity of his melodies and rhythms was instantly identifiable. The contrasts were fascinating: from a *Goldfinger* to a *Lion in Winter* is a giant step of prowess and inventiveness—same with *The Knack* to *Mary, Queen of Scots*. Jaunty, quirky, memorable and grand are these scores. But, he too in the '70s suddenly hit a wall of sameness. A piano-led melody was the order of the day as score after score gelled into a kind of stencil of repetition. His tempi slowed to a walk and the innovative approach was abandoned for the tried and true. Yet, now he has re-emerged fresh and fit from a life-threatening lapse, with melody and harmony galore layered atop fresh rhythms and obbligatos. I am hooked on him. He will be with us for a long time to come. (Why did he avoid the new Bond film? Time constraints? Bah humbug. The choice of Eric Serra was idiocy on the producers' part! Danny Elfman could have done a magically fresh job. Who would you have chosen?)

Maurice Jarre is a complete puzzle to me. He is capable of writing staggeringly complex and varied music such as *Lawrence of Arabia* and *Doctor Zhivago*; but, suddenly, with the movie *Gambler* perhaps, he found it was just as easy to write drivel and make the same salary. He evaporated into silly, thin, vapid scores that had little or no character or emotion. His output has been tremendous, however, which I attribute to his luck in being assigned to movies that make big money. His résumé reads well, no doubt—but who can claim his score for the blockbuster *Ghost* was any kind of contribution to the atmosphere or the story? On the other hand, *The Collector* and *Ryan's Daughter* were great, and he wrote a monumental score for *Witness*, with synthesizers, no less, that does not reek of techno-pop! (*Tai-Pan* and even *The Mosquito Coast* at least had emotion and mood as well.) But the rest is cookie cutter stuff. He is a great disappointment only because he is capable of so much more than he has given.

Miklós Rózsa and Elmer Bernstein became instant "overnight successes" in the '70s when the orchestral score was rediscovered. It was as though they had been frozen alive and thawed out for re-emergence. Titans both, the '70s were better to them than most of the rest. John Williams hit his stride and knocked home run after home run as a craftsman of intellect, style and substance much misunderstood by fledgling listeners whose grasp of orchestral music was limited to E.L.O. or Moody Blues.

Now the newcomers are David Newman, Marc Shaiman, Randy Edelman, Danny Elfman, and a host of others who are certainly capable of displaying their talents when the occasion arises. Disappointingly, only Elfman, among these, has shown a real flair for substance over bombast or elegance over understatement, the two deadly diseases of 1990s movie scoring.

When I go to a movie now, I am rarely carried away emotionally by the music. This formerly was not a rare event. *Awakenings* was a movie that should have pushed more emotional buttons in the music department than it did. Randy Newman held back or simply had nothing to say at the very moments the emotion was called for. *Unforgiven* was

a big success for Clint Eastwood, yet the score sounded as if Clint Eastwood paid bonus money for silence when there should have been something—*anything* of an emotional nature in the music. Even the big climax showdown scene was just pathetically anemic in the musical end of things. I hated that score.

I'll call this the end of part one....

Terry Walstrom  
6136 Wrigley Way  
Fort Worth TX 76133-3530

*This letter is funny because it will get an angry response from fan-club representatives of each of the mentioned composers. But there are important points here, many of them similar to what Danny Elfman had to say last issue.*

...I found some of the issues brought up in #59/60 to be very thought-provoking. I've been a longtime advocate of film music in the concert hall, but I'm not about to assert that it is concert music's equal. It's not better or worse, just different. I think that 90 minutes of *Raiders of the Lost Ark* would make for a fine concert, it's simply a matter of "listening with different ears," to steal Elliot Goldenthal's words. Attending a film music concert is no different than listening to a recording, save for the live orchestra in the front of the room. You are, in effect, divorcing the music from the images. If film music recordings work (and the existence of this magazine should prove that, at least in some way, they do), then film music concerts should work equally as well if attended with the proper frame of reference. That is not to say that we should sit in attendance and say, "That chord is where the bad guy died," or, "it's dissonant here because they're in a spooky cave." We just have to bear in mind the aesthetics of film music: it constantly changes, it is developed in short spurts if at all, and so on. Film music isn't concert music and it shouldn't try to be (or vice versa), but it shouldn't be kept out of the concert halls for these inherent and welcome differences.

Fine film music almost always carries the same attributes as fine concert music. This is not some musical stepchild—it is a worthy artistic endeavor. Film music is, after all, music. The extramusical attributes we assign it (representation, narrative) are just that—extramusical. To say that film music is not essentially music is to rob it of its soul; that's why awful music can work in a film but the result will always be shallow.

I obviously can't make these as blanket statements; some scores just won't work as concert music. The importance of those that do, however, should not be overlooked. They are diplomats of a sort to a musical tradition with a (currently) much greater acceptance.

As far as *Star Wars* is concerned, I don't think it set back "legitimate" film composition. We are currently in an era of musical experimentalism. That which has never been heard before is often given (occasionally undue) credit simply by virtue of its originality. Music that isn't revolutionary is often swept under the rug and seen as passé. I feel that artistic efforts in established veins are perfectly acceptable as long as they justify their existence: they must bring something to the ears and to the film. *Star Wars* is such a score. I guess I'd view *Star Wars* as a Big Mac prepared by Wolfgang Puck. None of the ingredients are revolutionary, but they're prepared and utilized in a way which makes them better than ever before. I don't have a problem if *Star Wars* set a model



that many large-scale films follow. Truly innovative directors and composers are still able to find new approaches and blatantly commercial films would be commercial whether or not they had *Star Wars* to mimic. Take *First Knight* for example (not that it was blatantly commercial, but it obviously was aiming at a bigger-than-life orchestral timbre). This film didn't suffer because it felt a *Star Wars*-induced necessity for orchestral grandeur. Conceptually the score was sound; it was weak in execution. (Angry Jerry Goldsmith fanatics: When you consider all the great film and concert music of the century, much of it by Mr. Goldsmith, do you really think *First Knight* ranks among it?) The score had a lack of complexity and sincerity, but an orchestral score *could* have worked as could a number of approaches. The same is true for any number of vapid 1995 scores—the concept is sound, but the execution is banal and unstimulating.

I'm all for musical uniqueness and innovation, probably more so than many readers. Yet, for every film that merits an utterly original musical interpretation there's another which deserves a crisp, fresh entry in an established forum. (And then there are those that deserve a guy with a kazoo, but that's a different letter.) Again, congrats on the past issue. I much prefer having strong opinions in any direction to apathy.

Doug Adams  
18624 Marshfield  
Homewood IL 60430  
(lsjcad@aol.com)

I think most of the summer scores were weak in concept (because the concept was the temp-track, which was last summer's movies), so-so in execution. First Knight was probably better executed than most. Hollywood movies have always tended to rip off what is currently "in," but in the late '60s and early '70s, European art movies were in—there was no blockbuster formula as later devised by Lucas and Spielberg. Consequently, even the biggest shock Charles Bronson action pictures—picking an example of a successful early '70s genre—could have interesting and creative scores. Maurice Jarre, Jerry Fielding and Jerry Goldsmith weren't expected to rip each other off—they wrote *Red Sun*, *The Mechanic* and *Breakheart Pass*, respectively. There was a time when blatantly commercial films didn't know how to be blatantly commercial, and had better music.

...I'm writing to add a few composers to Paul MacLean's list of must-hear "classical" works [p.61]. Gustav Mahler (1860-1911), an Austrian composer, only wrote nine symphonies (ten if you count Deryk Cooke's performance version), but has been cited as the bridge between late 19th century Romanticism and 20th century Modernism. His grasp of the extended symphonic form was matched only by his astounding orchestral skills (he often employed huge orchestras not because he wrote lots of "tutti" sections but because he required many unusual instruments to produce his unique textures). In his later works, he explored the possibilities of dissonance, which Schoenberg later developed upon. And his style has been used countless in Hollywood film scores ever since the '30s (it's popped up most recently in Elia Kazan's "Mouth to Mouth Nocturne" from *Batman Forever*, which exploits the harmonies found in Mahler's 9th Symphony Adagio). If you can handle the singing, get your feet wet with "The Song of the Earth," a cycle of symphonic songs for alto and tenor singers with large orchestra. It's a fantastic

piece filled with exotic colors and long-spun melodies. However, if opera-style singing isn't for you, then his 5th Symphony should do nicely. The adagio movement was used in Visconti's film *Death in Venice*; it also inspired much of John Barry's *Somewhere in Time*. Other, lesser-known composers in the same vein are Alexander Zemlinsky and Franz Schreker, both of whom also had an impeccable command of orchestration. Schreker's "Chamber Symphony" has one of the all-time greatest harmonic progressions in Western music. While it's difficult to find, it's worth the effort.

For those who are into Thomas Newman's recent scores to *Little Women* and *The Shawshank Redemption*, there is Charles Ives, a turn-of-the-century New England composer who implemented quarter tones, clusters, poly-rhythms and polytonal chords long before his European counterparts stumbled across these concepts. He was also a genius at incorporating hymns, folk songs, and even other classical pieces into his works (please don't accuse him of pulling a "James Horner"); he did this for a specific effect!). Ives's "Unanswered Question" is a fine piece to investigate, although the discordant trumpet/woodwind writing may not sit well with some. For those people, his (five) symphonies are a better place to start.

For Goldenhals fans, check out Varese's "Arcana," Penderecki's "Threnody for the Victims of Hiroshima," Crumb's "Black Angels" and Xenakis's large orchestral pieces. But listener beware: these guys make Schoenberg and Bartók sound like Handel and Mozart. Finally, there is Georgy Ligeti. Born in Transylvania, his big compositional trait is the use of micropolyphony, which involves many parts executing quick repeating figures only differing a semi-tone between the notes. When a (ridiculously huge) orchestra, with all of its sections subdivided, plays these fast passages, it creates a sound wash where no one part is audible. It's an incredible effect, used to eerie perfection in his "Requiem." Needless to say, it might be the scariest music you'll ever listen to. Sleep well.

David Coscina  
2912 Oslo Crescent  
Mississauga, Ontario L5N 1Z9  
Canada

...In response to the Danny Elfman interview, hats back on, gentlemen. An idiot.

Heywood Jablome  
Address Withheld

...In the new RCA Henry Mancini box set titled *The Days of Wine and Roses*, produced by Paul Williams, the music is well-selected and the sound is fine. But the set's booklet contains errors and miscalculations that call into question the producer's respect for the composer.

For instance, the track listing for "Just for Tonight" credits the song to Johnny Mercer and Hoagy Carmichael, omitting Mancini's name entirely. Gene Lees's otherwise superb liner notes attribute the lyric of "All His Children" to Marilyn Bergman and Alan Jay Lerner, when the Alan in question is Alan Bergman. A photograph purports to be that of a teenage Mancini, but couldn't possibly be—a more likely guess would be Ginny Mancini's former singing partner Mel Tormé. A list of Mancini scores titled, incorrectly as it turns out, "Complete Musical Scores," omits *Tom and Jerry*.

Just as bad, several pages of the text are overprinted on backgrounds which make it all but impossible to read. The set is

intended as a tribute, a memorial; it has the implied backing of Mancini's family. But how respectful a tribute can it be when no one has taken the responsibility to proofread, to edit? Gene Lees's excellent (if imperfectly proofread) notes make the case for Mancini's importance as a composer; but the presentation of this set makes one wonder if its producer was totally convinced.

Ted Naron  
633 West Melrose  
Chicago IL 60657

...In Tony Buchsbaum's review of *The Usual Suspects* (FSM #61), he pointed out, "In what is probably a history-making assignment, [John] Ottman both edited and scored the film. I don't know of any other composer who's done this kind of double duty." I do. Actually, I immediately thought of Frank LaLoggia, who did almost everything for *The Lady in White* (1988). But while LaLoggia did write, direct, co-produce and score that fine film, he apparently did not edit it. Steve Mann gets that credit. But I knew there *had* to be another instance of a composer also serving as editor on a film, and my hunch was right. It should be no surprise to FSM readers that it is none other than John Carpenter, who served as director, writer, composer and editor for the highly regarded *Assault on Precinct 13* (1976). (He is credited under the pseudonym of James T. Chance for film-cutting duties.) There are probably other composers who have doubled as editors, too, of which I'm sure your readers will tell you.

Randy A. Salas  
9163 Ranchview Lane  
Maple Grove MN 55369  
(rasalas@startribune.com)

...The Mail Bag is FSM's deep, dark id where all the stupid stuff we should be ashamed of gets discussed. I expected you'd get three negative letters from mine, but I can't really respond to such intellectual refutations as "You're full of shit" and "I don't care what you think," though the comments about composers not needing to grow and diversity not being important (followed by a list of things "proving" Williams is diverse) proved a need for your age requirement.

Overused phrases in FSM:

1. "I don't give a shit what (name) thinks, I'll still listen to (composer)."
2. "It works with the film."
3. "(Composer) doesn't give a shit what (critic) thinks."
4. "Don't criticize if you can't do better."

This last one is great—I guess you can't write a letter of opinion if you're not the second coming of H.L. Mencken. For these annoying people, doesn't it logically follow that you can't compliment unless you can do as well? Knowing what it takes to compose a score is valuable, but there is something to be said for putting in a disc, listening to it, and writing "I don't like this and here's why." Knowing that John Williams's toilet was overflowing or Mrs. Horner's water broke during the writing of a score isn't going to make me like it any better.

P.S. O.J. did it.

John S. Walsh  
365 Canton St  
Walpole MA 02021

...I had a chance to see the recently re-released 1967 film *Belle du Jour*, about a bored Paris housewife who decides to go work in a brothel and act out her clients' fantasies. What was interesting about it was that there was no score—

not a single cue (unless you count the two or three cool symbolic uses of this sort of "chinging" bell sound effect)—even though there well might have been.

The effect was interesting. It actually wasn't that bad, contrary to what so often has been said. ("What's the use of a film score? Just try watching a film without a score.") Well, I did, and the feeling I got from it was very much that of being severely sleep-deprived, as if things are the same, but somehow more present—sort of a heightened sense and contrast between the silence of when nothing is being said, and the stark, bare, up-front nature of when there is. It might indicate that getting enough sleep gives us the same emotional resonance and feeling in real-life situations as a film score does in a movie.

Are there any other well-known films that have worked, sans score?

Erin Hanson  
Nova Scotia, Canada

Hitchcock's *The Birds*, for one.

...Film Score Monthly actually relating film music to films? That should throw some of your readers. The novelty of it jolts me to respond. My "Personal Best" Great Films with Great Scores:

*Bambi* (1942, Walt Disney Studio): Disney composer Frank Churchill's music was developed by a staff of arrangers into the most touching and beautiful orchestral score for the most touching and beautiful animated film ever. A great new CD may be on the way...

*Broken Arrow* (1950, Delmer Daves): Probably the first Hollywood film to deal sympathetically with the Native American perspective on Anglo conquest. Hugo Friedhofer's score is a powerful landmark in western scoring.

*Wagon Master* (1950, John Ford): The closest John Ford ever came to making a musical. Four appealing songs by Stan ("Ghost Riders in the Sky") Jones are woven into the underscoring by Ford's regular composer, Richard Hageman.

*A Streetcar Named Desire* (1951, Elia Kazan): The key musical evocation of the Tennessee Williams mythos. Alex North is the greatest composer ever to work in films. One of the best fusions of drama, music, sex and atmosphere.

*The Day the Earth Stood Still* (1951, Robert Wise): The message of Wise's sci-fi allegory, that earthlings had better clean up their act, is still relevant today—we still haven't—as is Bernard Herrmann's landmark genre score.

*Lili* (1953, Charles Walters): *Lili* is one of MGM's most modest musicals, more an off-beat love story, but Bronislau Kaper's lyrical title song and underscoring, particularly for the ballet sequences, make it one of the most memorable.

*Raintree County* (1957, Edward Dmytryk): John Green's music and MGM's star power make this mixed film from the twilight of the studio era a charismatic cult classic. Not actually a great film, but Green's epic score is probably the Great American Film Score.

*Summer and Smoke* (1961, Peter Glenville): The only Williams (Tennessee) score to rival *Streetcar*. Elmer Bernstein captures the quintessence of the playwright's sacred/profane, psychic/sexual tug-of-war.

*Chinatown* (1974, Roman Polanski): Depressing but riveting (and "strictly adult") mystery/drama of Los Angeles in the '30s. Goldsmith's great period/con-



temporary fusion distills the film's setting, period, and, most importantly, emotions. See also Goldsmith's *In Harm's Way* (1965, Otto Preminger).

*The Age of Innocence* (1993, Martin Scorsese): Maybe the only adult film made in the '90s, certainly the only one worthy of Elmer Bernstein's music at its best. A peak of a magnificent career.

Anyone can tell from my list that I'm an adult, at least chronologically, and thus an anomaly in the current FSM "Wild in the Streets"/"Logan's Run" mindset. Nonetheless, I think FSM is an impressive job of publishing, and that Lukas is an increasingly perceptive writer who never loses touch with his refreshingly ironic sense of humor. Without his droll wit the whole magazine would slip into the anal-compulsion the letters column has already declined into: masturbatory, long-winded, and unfocused. For would-be writers it's always good to keep in mind the classic words of Annette Funicello in *Back to the Beach*: "And your point is?"

But when an editor has to attach a post-script apologizing for the reviewer's ignorance (or "uninformed-ness") as with James Tormiainen on *The Cure* (#59/60, calling Dave Grusin a second-rate James Newton Howard?), why publish the review in the first place?

I do sympathize with FSM readers who are the heirs to a (popular) culture which is 95% junk. (Well, maybe only 80%.) But essentially it is a *junk* culture, and I think most young people know or sense this on *some* level, at least I *hope* they do. But everyone also wants to find *something* of value in their era, thus the boring, interminable, often subjectively bitchy debates on Williams, Horner, and other competent (but no more) composers who grind out mostly boring music for consistently boring and incompetent by-number films. As I recently observed elsewhere, film scores have become the classical music of the ADD generation.

As a writer I find the opinions in the Mail Bag interesting as sociological/cultural phenomena, though as a composer I find them chilling. It's amazing how many readers express disdain for any form of music other than recent soundtracks: they "hate" show tunes, even classical and jazz, two of the most endlessly fascinating forms of music. Tunnel-vision, anyone? (How can you love the orchestra *and* hate classical music?)

I listen to everything from Herrmann and Ravel to the Doors and Spike Jones. I would find listening only to *good* film music limiting, limiting one's self to current stuff would be *deadly* (as a steady diet of Big Macs). But then the middle-of-the-road formulaic nature of most current scores ironically seems to be what draws most people to them.

Growing up on movies in the '50s and '60s introduced you to literature (books), Broadway drama and musicals, history, science fiction, corrupt politics, and every kind of music from classical to rock and roll. Before TV struck everyone visually and intellectually brain-dead, movies were an entrée to the best of a variety of worlds. Today they seem limited to introducing more comic book/videogame violence and macho posturing to an already sexually conflicted, essentially *male* vision of life as perpetual adolescence (though in this respect current films are a perfect correlative for America in the mid-1990s).

My contact with most Gen-X-ers (and many '90s adults) makes me think that

the original (1956) *Invasion of the Body Snatchers* (Don Siegel, great score by Carmen Dragon!) was one of the most prophetic movies ever made.

And while not everyone can have had the broadening experience of growing up on MGM, Tennessee Williams, real Disney, and studio-era films in general, one of the few good things about the '90s is that the great works are still there, on video and CD, for anyone with the inclination and, more importantly, the sensibility—ah, but there's the rub—to explore them. Maybe the greatest service Lukas can offer his avid readers is to suggest they stretch a bit and explore these mind-expanding riches.

Let's face it, it's much easier these days to go out to the video store and get a good movie than it is to get a life.

Ross ("Cynic or Realist?") Care  
440 N Concord St  
Lancaster PA 17603-2950

## Desert Island Movies

...And thus we get the perfect lead-in to the first large batch of desert island lists (ten great films with great scores). A few brave souls have picked films and scores from throughout the decades, but most choices tend to skew depending on people's ages, and some are totally post-*Star Wars*. Send your list if you haven't already: 1) You take the music to the island only inside the movie—no bad movies. Think synergy. 2) Don't feel compelled to list the year of release. I'll add it—but I did have to drop director names for lack of room. 3) Likewise, I have no room for lengthy comments. 4) Include your year of birth (optional). Anyone want to keep a tally of most-selected films? I know I typed *Raiders of the Lost Ark* a half-dozen times.

Adam Busenlehner, Arlington, VA, age 32:

*The Abyss* (1989), Alan Silvestri: Three-hour version is flawed but technically magnificent.  
*Conan the Barbarian* (1982), Basil Poledouris: The film is a guilty pleasure. The score speaks for itself.  
*The Day the Earth Stood Still* (1951), Bernard Herrmann: Herrmann is the voice of Gort.  
*Extreme Prejudice* (1987), J. Goldsmith.  
*Heavy Metal* (1981), Elmer Bernstein: How to score an animated film.  
*Mysterious Island* (1961), B. Herrmann.  
*Night of the Living Dead* (1968), various: Don't laugh. This collection of stock music cues really worked.  
*Planet of the Apes* (1968), J. Goldsmith.  
*Raiders of the Lost Ark* (1981), J.W. Total Recall (1990), Jerry Goldsmith.

John J. Buchanan, Chicago, IL:

I'm 45 years old and began my interest in film music at about age 8 when I saw *Objective: Burma* on TV.

*El Cid* (1961), Miklós Rózsa.  
*North by Northwest* (1959), Herrmann.  
*Ben-Hur* (1959), Miklós Rózsa.  
*The Great Escape* (1963), E. Bernstein.  
*The Day the Earth Stood Still* (1951), B. Herrmann: Love that therein!  
*The 7th Voyage of Sinbad* (1958), Bernard Herrmann: This really hit me at 8 years old.  
*Double Indemnity* (1944), Miklós Rózsa: At the onset of puberty, I recall distinct "stirrings" upon seeing Phyllis's ankle bracelet coming down the staircase to the tune of Rózsa's lush love theme.  
*Sorcerer* (1977), Tangerine Dream: I'm fascinated by the fact that this was

written without the composers seeing a single frame.  
*The Egyptian* (1954), Bernard Herrmann and Alfred Newman.  
*Objective: Burma* (1945), F. Waxman.

Victor Field, London, England, age 25:

I've got a little bone to pick with you, re: CD reviews in #58, *Die Hard with a Vengeance*: "Thanks to those rap songs which young white males who collect soundtracks automatically hate, the CD is actually selling pretty well." I happen to be a young *black* male who collects soundtracks, and I can't stand rap.

*Back to the Future* (1985), A. Silvestri.  
*Silverado* (1985), Bruce Broughton: I went to see it because I was in love with Rosanna Arquette, and came out in love with Bruce Broughton.  
*Spartacus* (1960), Alex North.  
*Jaws* (1975), everybody knows who.  
*Beauty & the Beast* (1991), A. Menken.  
*The Ten Commandments* (1956), Elmer Bernstein.

*The Last Starfighter* (1984), Craig Safan: If this had been a hit, would Safan have been working on *Cheers* all those seasons?  
*Patton* (1970), Jerry Goldsmith: Note to the makers of *The Bridges of Madison County*: you can put more than one motif into a minuscule score.  
*Driving Miss Daisy* (1989), Hans Zimmer: This synth score actually sounds more human than some of Zimmer's orchestral stuff!

Number 10 is every Tim Burton/Danny Elfman collaboration (the "Family Dog" episode of *Amazing Stories* and the *Beetlejuice* TV series excepted... what the hell, it's my list, I'll bring them too).

Christopher Walsh, Eugene, OR; age 22:

*The Ghost and Mrs. Muir* (1947), Bernard Herrmann: This film makes even David Letterman tear up.  
*The Third Man* (1949), Anton Karas: Orson Welles, Joseph Cotton, post-war Vienna, Graham Greene's words, Carol Reed's over-the-top shadows and camera angles—and one man and a zither.  
*The Night of the Hunter* (1955), Walter Schumann: Wrenching, beautiful.  
*Spartacus* (1960), Alex North.  
*Chinatown* (1974), Jerry Goldsmith: Goldsmith's first noir-ish, kinky, California-based detective story to be directed by a stylish foreign director... which blows the second (*Basic Instinct*) out of the water.  
*Taxi Driver* (1976), Bernard Herrmann.  
*Raiders of the Lost Ark* (1981), John Williams.  
*The Adventures of Baron Munchausen* (1989), Michael Kamen.  
*Edward Scissorhands* (1990), Danny Elfman: It's rare that a movie gets me to cry. This does.  
*The Silence of the Lambs* (1991), Howard Shore: Beautiful, mournful, unnerving... reminds me of *The Night of the Hunter*.

Scott W. Kirby, Woodland Hills, CA, age 46:

*To Kill a Mockingbird* (1962), Elmer Bernstein.  
*Under Fire* (1983), Jerry Goldsmith.  
*One-Eyed Jacks* (1961), Hugo Friedhofer.  
*Local Hero* (1983), Mark Knopfler.  
*Jane Eyre* (1971), John Williams.  
*Charade* (1964), Henry Mancini.  
*Close Encounters of the Third Kind* (1977), John Williams.  
*Journey to the Center of the Earth* (1959), Bernard Herrmann.

Robin and Marian (1976), John Barry.  
*Adventures of Robin Hood* (1938), Erich Wolfgang Korngold.

Number 11 would be *The Wind and the Lion* by Goldsmith, another classic swashbuckler. My favorite score for a movie I have never seen is *The Sicilian Clan* by Ennio Morricone.

Ingmar Köhl, Essen, Germany, age 22:

*The Abyss* (1989), Alan Silvestri.  
*Always* (1989), John Williams.  
*Back to the Future* (1985), Silvestri.  
*The Breakfast Club* (1985), Gary Chang.  
*The Empire Strikes Back* (1980), John Williams.  
*Fried Green Tomatoes* (1991), Thomas Newman.  
*The Goonies* (1985), Dave Grusin.  
*Grand Canyon* (1991), James Newton Howard.  
*Shoot to Kill* (1988), John Scott.

Stephen Harris, Engadine, Australia, age 29:

*Raiders of the Lost Ark* (1981), John Williams.  
*Jaws* (1975), John Williams.  
*The Day the Earth Stood Still* (1951), Bernard Herrmann.  
*Psycho* (1960), Bernard Herrmann.  
*Star Wars* (1977), John Williams.  
*Planet of the Apes* (1968), J. Goldsmith.  
*First Blood* (1982), Jerry Goldsmith.  
*Goldfinger* (1964), John Barry.  
*The Empire Strikes Back* (1980), John Williams.  
*Dances with Wolves* (1990), John Barry.

Jean-Louis Strangis, Los Angeles, CA, age 26:

*Citizen Kane* (1940), B. Herrmann.  
*La Strada* (1954), Nino Rota.  
*Ben-Hur* (1959), Miklós Rózsa.  
*Touch of Evil* (1958), Henry Mancini.  
*Spartacus* (1960), Alex North.  
*Planet of the Apes* (1968), J. Goldsmith.  
*The Godfather* (1972), Nino Rota.  
*Close Encounters of the Third Kind* (1977), John Williams.  
*Blade Runner* (1982), Vangelis.  
*Brazil* (1985), Michael Kamen.

Jack Nordhedsen, Champaign, IL, age 41:

*From Russia with Love* (1963), J. Barry.  
*Raiders of the Lost Ark* (1981), John Williams.  
*Star Wars* (1977), John Williams.  
*Star Trek II: The Wrath of Khan* (1982), James Horner.  
*The Magnificent Seven* (1960), Elmer Bernstein.  
*Our Man Flint* (1966), Jerry Goldsmith.  
*Rambo II* (1985), Jerry Goldsmith.  
*Major League* (1989), James Newton Howard.  
*The Rocketeer* (1991), James Horner.

Brian Satterwhite, Boston, MA, age 21:

*Schindler's List* (1993), John Williams.  
*To Kill a Mockingbird* (1962), Elmer Bernstein.  
*Vertigo* (1958), Bernard Herrmann.  
*The Shawshank Redemption* (1994), Thomas Newman.  
*The Day the Earth Stood Still* (1951), Bernard Herrmann.  
*Dave* (1993), James Newton Howard.  
*North by Northwest* (1959), Herrmann.  
*Glory* (1989), James Horner.  
*Rudy* (1993), Jerry Goldsmith.  
*Edward Scissorhands* (1990), D. Elfman.

Sarah Clemens, West Palm Beach, FL:

*Conan the Barbarian* (1982), Basil Poledouris.  
*Lawrence of Arabia* (1962), M. Jarre.  
*In Harm's Way* (1965), Jerry Goldsmith.

Once Upon a Time in the West (1969), Ennio Morricone.  
The Big Country (1958), J. Moross.  
The World of Henry Orient (1964). Zulu (1964), John Barry.  
Ben-Hur (1959), Miklós Rózsa.  
Journey to the Center of the Earth (1959), Bernard Herrmann.  
The Wind and the Lion (1975), Jerry Goldsmith.

*Henry Orient* is a little known film with a fine Elmer Bernstein score, as well as two marvelous scenes featuring music, one with Peter Sellers as pianist in an incredibly pretentious avant garde piano concerto, the other as he tries to seduce Paula Prentiss with his piano music.

Amer Khalid Zahid, Kharachi, Pakistan, age 24:

Superman (1978), John Williams.  
The Empire Strikes Back (1980), J.W. Raiders of the Lost Ark (1981), John Williams: I have fond memories of the movie and get a feeling of déjà vu whenever I hear the Raiders March. By the mid '80s I had learned it by heart, studied archaeology and began to really appreciate the fact that I was a Muslim.  
Empire of the Sun (1987), Williams.  
Poltergeist (1982), Jerry Goldsmith.  
Aliens (1986), James Horner.  
The Omen (1976), Jerry Goldsmith.  
Close Encounters of the Third Kind (1977), John Williams.  
Psycho (1960), Bernard Herrmann.  
Schindler's List (1993), John Williams: His most exotic creation. Still haven't been able to find the goddamn CD in this country.

There are others left out of my list, including *Ben-Hur*, *Lawrence of Arabia*, *Jaws* and *Somewhere in Time*.

Jeff Williams, Overland Park, KS, age 29:

Krull (1983), James Horner.  
Apollo 13 (1995), James Horner.  
Batman (1989), Danny Elfman.  
Edward Scissorhands (1990), Elfman.  
Wind (1992), Basil Poledouris.  
Legends of the Fall (1994), Horner.  
Star Trek II & III (1982/84), Horner.  
Raising Arizona (1987), Carter Burwell.  
Jurassic Park (1993), John Williams.  
Hoosiers (1986), Jerry Goldsmith.

If selecting TV scores I'd pick: the ST:TNG episodes "The Inner Light" and its "Part II," "Lessons." Jay Chattaway's themes and those powerful episodes really moved me. The "Inner Light" theme played by Picard on the recorder-like instrument is most powerful (and available on sheet music!). Then, of course, I must mention the score to *The Stand* (W.G. Snuffy Walden)—very epic and beautiful—as well as the wonderful theme (and epic title sequence) of *Star Trek: Voyager* by Mr. Goldsmith. I have many more favorites of film and TV scores; much of those are centered on Mr. Horner as you can tell.

Jeff Stangland, Sioux Falls, SD, born: 1955, age: Uhhh... 90210?

The Best Years of Our Lives (1946), Hugo Friedhofer.  
Chinatown (1974), Jerry Goldsmith.  
Curse of the Demon (1958), Clifton Parker.  
Dana Andrews movie.  
Friendly Persuasion (1956), D. Tiomkin.  
The Great Escape (1963), E. Bernstein.  
The Ipcress File (1965), John Barry.  
The Night of the Hunter (1955), Walter Schumann.  
Rambling Rose (1991), Elmer Bernstein.  
Rio Bravo (1959), Dimitri Tiomkin.  
True Grit (1969), Elmer Bernstein.

Ronald L. Bohn, Bakersfield, CA, age: old:  
Black Narcissus (1946), Brian Easdale.  
Chinatown (1974), Jerry Goldsmith.  
8-1/2 (1963), Nino Rota.  
Laura (1944), David Raksin.  
The Lion in Winter (1968), John Barry.  
The Outlaw Josey Wales (1976), Jerry Fielding.  
Rashomon (1950), Fumio Hayasaka.  
Stairway to Heaven (aka *A Matter of Life and Death*, 1946), Allan Gray.  
The Thief of Bagdad (1940), M. Rózsa.  
Vertigo (1958), Bernard Herrmann.

Mark G. So, Syracuse, NY, age 17:

East of Eden (1955), Leonard Rosenman.  
Brainstorm (1983), James Horner.  
Testament (1983), James Horner.  
Patton (1970), Jerry Goldsmith.  
A Streetcar Named Desire (1951), Alex North.  
E.T. (1982), John Williams.  
Our Daily Bread (1934), Alfred Newman.  
Little Women (1994), Thomas Newman.  
Blade Runner (1982), Vangelis.

Jeff Szpizglas, Dundas, Ontario, Canada, age: young:

The Empire Strikes Back (1980), J.W. Raiders of the Lost Ark (1981), J.W. E.T. (1982), John Williams.  
Schindler's List (1993), John Williams.  
Jaws (1975), John Williams.  
Close Encounters of the Third Kind (1977), John Williams.  
Star Wars (1977), John Williams.  
North by Northwest (1959), Herrmann.  
Psycho (1960), Bernard Herrmann.  
Beauty & the Beast (1991), A. Menken.

The Mitchells, Millinocket, Maine:

Below are lists for myself and my wife (both 46), excluding musicals, operas and classics like *Alexander Nevsky* that are better known as concert works.

Charles Mitchell:

Batman Returns (1992), Danny Elfman.  
The Bride of Frankenstein (1935), Franz Waxman.  
The Empire Strikes Back (1980), John Williams.  
The Ghost and Mrs. Muir (1947), Bernard Herrmann.  
Jane Eyre (1943), Bernard Herrmann.  
Jane Eyre (1971), John Williams.  
Lawrence of Arabia (1962), M. Jarre.  
The Omen (1976), Jerry Goldsmith.  
To Kill a Mockingbird (1962), Elmer Bernstein.  
Vertigo (1958), Bernard Herrmann.

Roberta Mitchell:

Batman (1989), Danny Elfman.  
Batman Returns (1992), Danny Elfman.  
The Black Hole (1979), John Barry.  
Jane Eyre (1943), Bernard Herrmann.  
Journey to the Center of the Earth (1959), Bernard Herrmann.  
King Kong (1933), Max Steiner.  
The Lion in Winter (1968), John Barry.  
Nightbreed (1990), Danny Elfman.  
The Robe (1953), Alfred Newman.  
Vertigo (1958), Bernard Herrmann.

John Sokolowski, Perth Amboy, NJ, age 38:

King of Kings (1961), Miklós Rózsa.  
Jesus of Nazareth (1977), Maurice Jarre.  
The Ten Commandments (1956), Elmer Bernstein.  
Lawrence of Arabia (1962), M. Jarre.  
Alexander Nevsky (1938), Sergei Prokofiev.  
Henry V (1945), William Walton.  
A Christmas Carol (1951), Richard

Addinsell.  
Patton (1970), Jerry Goldsmith.  
The Taking of Pelham One Two Three (1974), David Shire.  
Battle of the Bulge (1965), B. Frankel.

The *Budge* was not one of the greatest war movies ever made but it was above average, and it was Benjamin Frankel's score which made me take notice of soundtracks. I have never seen this soundtrack on disc, in my more than 20-year search. [There was a CD from SLC in Japan, SCC 1014, a limited edition now out-of-print. -LK]

David Shire's propulsive score for *Pelham* is one I've never forgotten and it was a damn good movie too!

Robert Loren Fleming, Phoenix, AZ:

Chariots of Fire (1981), Vangelis.  
Citizen Kane (1941), B. Herrmann.  
Dead Ringers (1988), Howard Shore:  
Cronenberg's, natch!  
The Godfather I & II (1972/74), Nino Rota.  
It's a Wonderful Life (1946), Dimitri Tiomkin.  
Local Hero (1983), Mark Knopfler.  
Psycho (1960), Bernard Herrmann.  
Queen of Hearts (1989), Michael Convertino.  
Schindler's List (1993), John Williams.  
The Third Man (1949), Anton Karas.

This was a fun exercise, complicated by the fact that many of my favorite directors (Kubrick, Scorsese, Allen, Forman) rarely employ original scores. I reluctantly disqualified movies such as *Goodfellas* and *2001: A Space Odyssey* because they use pre-existing music, albeit to brilliant effect. I also left out musicals like *Fiddler on the Roof* and *Hair*, in part due to their hybrid nature as filmed theater, but mostly because they use music in a different and much more extensive way. If including television mini-series, *Lonesome Dove* and *Brideshead Revisited* (with music by the estimable Geoffrey Burgon) would've definitely made the final cut. My current choices reflect a firm belief that there are only two big questions: *Should we live?* (as in *To Be or Not to Be*) and *How should we live?* That's why I couldn't leave Capra's film off, despite a possibly less-than-great score. And it'll take more than a bunch of scurvy little spiders like you to make me change my mind!

Rob Knaus, Walpole, MA, age 21:

Star Wars (1977), John Williams.  
Secret of NIMH (1982), Jerry Goldsmith.  
Field of Dreams (1989), James Horner.  
The Land Before Time (1988), Horner.  
Babe (1995), Nigel Westlake.  
Watership Down (1978), Angela Morley.  
Sneakers (1992), James Horner.  
Schindler's List (1993), John Williams.  
The Shawshank Redemption (1994), Thomas Newman.  
Speed (1994), Mark Mancina.

Tom Linehan's "Ten Commandments of Film Score Collecting" (#59/60) was a stitch, but he missed two: Thou shalt not bury wonderful music under annoying dialogue (*Babe*, *Apollo 13*), and Thou shalt not release "gold" CDs for \$50! (*Krull*, *Dances with Wolves*).

Nobutaka Suzuki, Tokyo, Japan, age 32:

Ben-Hur (1959), Miklós Rózsa.  
Obsession (1976), Bernard Herrmann.  
North by Northwest (1959), Herrmann.  
Vertigo (1958), Bernard Herrmann.  
My Fair Lady (1964), Frederick Loewe.  
Ido Zero Daisakusen (aka *Latitude Zero*, 1969), Akira Ifukube.

2001: A Space Odyssey (1968), various.  
Superman (1978), John Williams.  
Jane Eyre (1943), Bernard Herrmann.  
The Great Race (1965), Henry Mancini.

These are not the "best movies"; I think *Citizen Kane* and *Psycho* are great, but I do not want to watch them on the desert island every day. So, they are not on the list. The score for *The Magnificent Ambersons* is great, but it was not used in the film effectively, so it is not on the list. I like movies with Overtures, Intermissions, etc.; so, *Ben-Hur*, *The Great Race*, and some more titles are here. Selecting 10 movies would take a huge amount of time if done deliberately; so I just wrote 10 movies that appeared in my mind. However, all of these have great links between film and music.

A.J. Lehe, Talladega, AL, age 49:

Ben-Hur (1959), Miklós Rózsa.  
Spartacus (1960), Alex North.  
The Big Country (1958), J. Moross.  
Red River (1948), Dimitri Tiomkin.  
Lawrence of Arabia (1962), M. Jarre.  
Shane (1953), Victor Young.  
Gone with the Wind (1939), M. Steiner.  
To Kill a Mockingbird (1962), Elmer Bernstein.  
How Green Was My Valley (1941), Alfred Newman.  
The Adventures of Robin Hood (1938), Erich Wolfgang Korngold.

Emergency substitutes: *Captain Blood*, *Tombstone*, *The Razor's Edge* (orig.), *Kings Row*, *Wind and the Lion*, *The Boy Friend*, *Patton*, *The Quiet Man*, *The Godfather*... how about a top 25?

...Below is my list of great films which also contain great scores. You may notice a bit of fan adulation, but I was a film buff before I ever got into film music and many of these titles I had already counted as some of my favorite films.

Since subscribing to FSM I have noticed a mean-streak within your pages concerning Morricone's recent body of work. Thank goodness for the reliable John Bender and his competent reviews of the recent European releases of some of Morricone's earlier work. Regardless of how your readers respond to European film music, nobody could possibly dispute Ennio Morricone's lasting presence and continuing influence.

Following are my desert island picks:

A Fistful of Dollars (1964, Sergio Leone), Ennio Morricone.  
For a Few Dollars More (1966, Sergio Leone), Ennio Morricone.  
The Good, the Bad and the Ugly (1966, Sergio Leone), Ennio Morricone.  
Once Upon a Time in the West (1968, Sergio Leone), Ennio Morricone.  
1900 (1977, Bernardo Bertolucci), Ennio Morricone.  
Days of Heaven (1978, Terrence Malick), Ennio Morricone.  
Once Upon a Time in America (1984, Sergio Leone), Ennio Morricone.  
The Untouchables (1987, Brian De Palma), Ennio Morricone.  
Cinema Paradiso (1988, Giuseppe Tornatore), Ennio Morricone.  
Bugsy (1991, Barry Levinson), Ennio Morricone.

(I might be tempted to smuggle an 11th film onto my private island: *The Empire Strikes Back* with a score by Williams, just in case Lukas should drop anchor.)

Michael Fairo  
609 Woodlands Drive  
Smyrna GA 30080

Send your lists in today! Send your letters in today! Do it today! Today!



# GOLDENEYE

## ERIC SERRA TACKLES 007

Interview by LUKAS KENDALL

Eric Serra should consider himself the luckiest composer on the face of the earth (next to Monty Norman). When regular, legendary James Bond composer John Barry proved either unwilling or unable to score this year's *GoldenEye*, starring Pierce Brosnan, Eon Productions sought out a new sound for their cash cow. Not wanting to go the route of the traditional Hollywood scorer, as they had done with Michael Kamen on the last Bond movie, 1989's *Licence to Kill*, they settled on the relatively untried Serra. Unbelievably, the 36-year-old musician had to be talked into accepting the job! He is better known as a rock star in his native France, and has only scored films mainly for his friend, director Luc Besson, a productive relationship which has resulted in *Subway* (1985), *The Big Blue* (1988), *La Femme Nikita* (1990) and *The Professional* (1994). I caught up with Serra shortly before *GoldenEye*'s opening, when he was doing interviews for Virgin's soundtrack album. To his credit, he is a soft-spoken, pleasant man, and we managed to break through the language barriers not only of French-English (not a problem, his English is excellent) but more significantly music-words:

**Lukas Kendall:** Could you discuss how you decided to approach James Bond?

**Eric Serra:** How I decided to approach the music?

**LK:** Yes.

**ES:** Well, as usual [laughs], I didn't have a special approach because it was a James Bond movie. I just tried to do what I feel, as I do usually. When they called me to score this movie, they said that they were big fans of my music, so I thought the best thing was to write my music, and not to be influenced by the old James Bond.

**LK:** Had they temp-tracked it with *La Femme Nikita* and *The Professional* and things like that?

**ES:** Yes, I think they had temp-tracked some things with *La Femme Nikita* and *The Professional*, but just a little bit. And actually the copy they gave me was without any temp track. So I just did what I wanted.

**LK:** Well that makes a short interview. [laughs] Are you a big James Bond fan, did you look back at the older films at all?

**ES:** I didn't look back because I'm a very big fan, so I knew everything. I could describe all the movies. I had old James Bond videos, not since I was born, but almost, and I've seen all of them probably ten times each. So I knew it perfectly.

**LK:** Was that intimidating?

**ES:** Well, yes, of course, because to me, it's such a huge legend that to enter this legend was very impressive and scary. It was my first American movie, too, but as I signed it, I had to do it, so I had no more time to be scared.

**LK:** How much did you have to do it?

**ES:** Six or seven weeks.

**LK:** How much music is there in the picture?

**ES:** There is an hour and ten minutes of music, which is 47 cues.

**LK:** You had only done films before for Luc Besson. Was it challenging or frightening to have to

work for a different filmmaker?

**ES:** In the beginning, yes, because I didn't know how it would work. With Luc Besson, he always has a very precise idea of what he wants, not in terms of music because he's not a musician, but in terms of the emotion. He usually knows precisely what he wants to create with the music on each sequence. He comes to my studio almost every day, I play what I have composed, and we discuss it, so usually it's very close work together. This time, with Martin Campbell, he didn't really know precisely what he wanted, so he left me much more free to do what I wanted, which at the beginning was very scary and finally very enjoyable because I had a lot of fun—I could do what I wanted and just have fun. So it was very interesting to have this experience, so that now I realized, I think now after this movie, I could score any movie. I wouldn't be scared now.

**LK:** You used your "industrial" sounding music a lot that was featured so well in *La Femme Nikita*... was that just your choice, or...?

**ES:** What do you mean?

**LK:** I guess I'm just going back to the fact that there's such a pre-conceived notion of what James Bond sounds like. I think in film scoring a lot of times, people look at the music and will discuss how it was written based on the choices that were made as far as this scene or that scene. But it seems a much bigger choice is just the fact that you would do your sort of style from *La Femme Nikita* or *The Professional*, with the very percussive, industrial... I don't know [laughs], I'm making no sense.

**ES:** No, I understand what you mean. When they hired me they told me that they loved my music, and they really let me free to do what I wanted, so I did what I was feeling. So sometimes I feel on a special sequence, I will hear "industrial" music, as you say, usually I don't call it like this, but I didn't know what you mean—

**LK:** I couldn't think of a—well what do you call it, just "you"?

**ES:** I don't know, I don't call it, I compose it. And sometimes on another sequence I will feel something completely orchestral and very classical, and sometimes I will feel something a mix between orchestral and percussion. Usually I don't decide I'm going to do this, or I'm going to do this, I really score as I feel. It's usually after six or seven cues that I start to have an idea of the global thing.

**LK:** Well, how did you start scoring *GoldenEye*, what were the six or seven cues you started to work on before you got that idea?

**ES:** I started in a chronological way. I started with the very beginning of the movie—the opening is all action, so the music is very, if I have to compare, it's a little bit like *The Professional* with a lot of percussion and low sounds which gives the suspense. After that there is a sort of car race, car chase on which I did a very funky, fast rhythm thing, but much lighter than the beginning because there was no suspense. And then after that there was a sort of romantic sequence, completely orchestral. So after all these cues I thought I had all the different styles that would be there until the end. There was the suspense, the tragic part, the romantic part, and



the fun part. So it was six or seven cues.

**LK:** Did you have any involvement with the title song?

**ES:** The first one, no, the one sung by Tina Turner, it has been written by Bono. But I have composed the end title song.

**LK:** Did you do the trailers?

**ES:** No. Actually I have not seen it so I don't know if they put in some of my music or not. [They didn't; I later found out it was an original piece by trailer composers Starr Parodi and Jeff Fair, no album release is planned. -LK]

**LK:** How do you actually create your music such as the more percussive-styled... I know it's synthesized, but how do you lay down tracks, or think of the sounds or whatever?

**ES:** Well, it depends, some of them I program, some of them I play. I use a lot of percussion all the time because I go very often to Africa and in Africa there is a lot of percussion of course. So sometimes I record percussion there in Africa and then when I come back I loop it, in samplers. There is no rule, sometimes it is completely synthetic and completely programmed, sometimes it is played, sometimes it is looped; there is no rule.

**LK:** How do you process those vocals? It's a very deep, processed sound...

**ES:** Well I used a couple of different samplings, some come from... it all comes from Russian traditional sounds, Russian folklore voices that I have sampled and completely transformed and it's almost impossible to recognize. I usually do this all the time, I love to mix a lot of different things coming from totally different continents. That is why I like for example to mix African percussion with symphony orchestra with synthesizers with vocals from some ethnic records. I like to mix everything.

**LK:** [pause] Do you find that you don't really like talking about your music?

**ES:** [laughs] It's not that I don't like, it's that it's very difficult to talk about music. I think when you are a composer it means you have some problems expressing yourself with words. So what I can express with the music is very difficult for me to express with words. That's why to talk about the music is a sort of translation of the music, which I can't really do. Also, I've been doing music since I was five years old so music to me is totally natural, I've never learned. It's completely natural and it's something I can't



really explain. I don't know how it comes and I don't know—I can't explain.

**LK:** I understand. It's hard to talk about music, but I find it easier to talk about film. I mean, *James Bond* is such a... okay, here's an actual question: How did you treat the violence, the action in a *James Bond* music as opposed to the violence in a *Luc Besson* movie?

**ES:** The difference is that in *The Professional*, for example, on all the action scenes, Luc Besson wanted me to bring the emotion. He didn't want the music to double the violence. He wanted the action scenes to be still very emotional, so that when you had an action scene, you could feel the emotion of Leon or the little girl, Matilda, and that was brought by the music. It gave all of the movie a very deep and tense feeling, and very emotional. In the *James Bond* movie the action scenes are much lighter, I would say. It's not tragic. It's more, it's action, but not sad action. So the music is much more connected to the action than to the emotion. [chuckles] Does this answer your question?

**LK:** Yes, thank you! [laughs] I'm sorry if this is awkward... what are your favorite *James Bond* movies from the past?

**ES:** My favorite one? Probably *Goldfinger*. I love all the ones with Sean Connery. They are all my favorites. But if I have to choose one it's probably *Goldfinger*.

**LK:** How did you work with the John Barry *Bond* theme? Did they request that you use that in some scenes, or did you decide to use it...?

**ES:** Yes, they requested me to use it a couple of times in the movie, so I used it. It's actually not John Barry's, it's Monty Norman.

**LK:** Well, that's what the credit reads, but as far as I know, on the very first *James Bond* movie, Dr. No, Monty Norman did the music, and it just wasn't working for them, so they hired John Barry to do the *James Bond* version of the theme that we know as the *James Bond* theme, and then on subsequent films they hired Barry.

**ES:** Yes, but I think the theme has been composed by Monty Norman, I am 99% sure. [As it

turns out, we're both right—see Geoff Leonard's article, several pages forward. -LK] I think this theme is a nice one, but it is a bit old-fashioned now. So the most difficult thing was to use it and to make it sound modern, which was not so obvious because I think every time they have used it, it always sounds old-fashioned. I think I found a way, so... [chuckles]

**LK:** I heard that towards the end of the movie [more like the middle, I later found out] there is a more traditional arrangement of the *Bond* theme. Was that done by you, or...?

**ES:** No, that was done by my conductor, because I didn't agree with this. I had composed a very modern version, and I think they were a bit afraid because it was too modern [laughs], so they finally asked my conductor to do an orchestral version of the *James Bond* theme. I didn't quite agree because it's a pity to... we did the whole score in a very modern way and a very new way, so I think it's not an especially good idea not to do it 100%, just on one sequence to do an old version. So I didn't do this one.

# BONDMANIA!

BY LUKAS & ANDY

Okay, so maybe we're a month or two late to ride the *GoldenEye* bandwagon. Or, more accurately, we're probably 30 years late to catch the real wave of "Bondmania." But what better opportunity to pontificate about *James Bond*, some of the most classic movie scores ever? (We're tired of all this other boring stuff in FSM, too.) There are lots of *Bond* movies besides the one starring that guy at right, and we love them. So here is more than you ever wanted to know:

## THE JOHN BARRY SCORES -by LK

What's there to say? John Barry's *James Bond* scores were many people's first introduction to movie music—when you watch the movies, the music is impossible to miss. There are great title songs, memorable themes throughout, and a direct, accessible sound which is the perfect blend of seriousness and fun. The music rolls off the screen, it's so stylized and powerful, yet it is deeply intertwined with the story and characters. Looking back at the earlier films, one finds a style of editing and scoring almost languid in comparison with today's in-your-face MTV close-ups, but innovative and lean for its time. If *Bond* was going on a trip, they wouldn't show him prepare to leave, then go to the airport, then sit on the plane, etc.—they would just cut to him arriving at his destination, or more accurately at the next plot point. With Barry's music, some of the most mundane scenes became integral and enjoyable—someone delivering a briefcase, for example, would get its own three-minute, self-contained cue, yet one with a simple, memorable musical idea, written in the familiar jazz/orchestral idiom. It was its own movie unto itself, but was tied in to the story as a whole; watching any of these movies, you know instantly by the music that you are watching *James Bond*, and no matter how silly it becomes, John Barry will glue it together and keep you in this world. Part of this comes from the fact that Barry was never one to mimic mouse the action, outside of his classic, terse "stinger" chords—in fact, some of the series' greatest action scenes are unscored, allowing the sound effects and the second-by-second nuances to play out to their fullest, almost

naturalistically, within this larger, fantasy structure which is anything but naturalistic. And this is not even beginning to mention all those incredible theme songs where melodies, harmonies, arrangements, lyrics and vocals coalesce time and time again—and then are developed throughout the movies—into the perfect musical packages.

Amazingly, no matter how predictable Barry's sound or tics became throughout the series—the stingers, the wah-wah brass—he never lapsed into the type of overwriting or self-parody that has made all his imitators phony and boring. Whether on the rip-off spy films or TV series, spoof television episodes or commercials, or even other *Bond* movies, countless composers have paid homage to Barry's style, but none with nearly the same success. He is an original.

Unfortunately, the *Bond* albums have been notorious over the years for mixing selected score excerpts with source music—in other words, actually trying to be record albums rather than archival depositories. All pre-1980 albums were issued on CD by EMI (all those with the "CDP" label numbers) and should still be available; their packaging is beyond sparse, with merely the LP artwork and usually blank white pages inside the booklets, but at least they are all budget albums at \$10-12. The '80s scores are on various labels and harder to get. The essential compilation is EMI's *The Best of James Bond: 30th Anniversary Limited Edition* (0777-7-98560-2-2), a 2CD set with the first 16 title songs on disc one, and rare vocals, demos, radio spots, four extra *Goldfinger* cuts, and a previously unreleased 20 min. suite from *Thunderball* on disc two. (Beware of a single-CD version without the goodies.)

If I had to rank Barry's *Bond* scores, they would go: *Goldfinger*, *From Russia with Love* and *OHMS*; then a slight drop-off to *You Only Live Twice* and *Thunderball*; then another drop-off to *Diamonds Are Forever*, *Moonraker* and *The Living Daylights*; and then a pretty substantial drop-off to *The Man with the Golden Gun*, *A View to a Kill* and *Octopussy*. Here are more lengthy descriptions, in chronological order:

**From Russia with Love** (1963): The second and first all-Barry-scored *Bond* is one of the best.



Barry's music is more oriented around brass and percussion than the string textures he'd later settle on, not without a jazzy bass line or two. He very quickly established a "sound" heavy on vibraphones, xylophones and timpani to lend punch to the thematic "nuggets." In many ways it's the most dramatic and serious of the *Bond* scores—like the sparse, gritty film itself, which puts *Bond* behind the Iron Curtain to retrieve some gizmo, except it's a set-up, etc. The song, not written by Barry, is a solid tune and offers plenty to work with. The album (CDP 7 95344-2, 18 tracks - 37:09) is terrific, made up mostly of short pieces, including gypsy "source" cues (are they really diegetic?); the exotic "The Golden Horn" was not used in the film. "007," Barry's alternate *Bond* theme, makes its first appearance here, given a terrific proto-minimalist rendition in "007 Takes the Lektor," timpani and brass firing away at each other in a non-stop loop, over which plays an oddly relaxed, almost travelogue-styled theme! Love the "chugga-chugga-chugga" train brass lick in "Death of Kerin."

**Goldfinger** (1964): The quintessential *Bond* movie and score. Barry's *Bond* sound-world is perfected, constructed ironically enough to get around mid-range sound effects of cars, helicopters and the like (a problem even in the early 1960s!); low brass playing sinister minor chords (often with an added second or seventh for that



characteristic, crunchy sound), xylophone and flute and top, and a piercing trumpet or other solo/soli line in the middle. Between the Bond theme and the "Goldfinger" song (great melody, ridiculous lyrics, over-the-top arrangement) he's got more than enough thematic material—but he's Barry, so even a minute-long suspense cue has more melody than most film scores have in their entirety today. "Raid on Fort Knox" is unforgettable, as is the bomb countdown music—the timer ticking down to descending chords! The Bond and Goldfinger themes are also great because they can be used in extended form, or just as motifs. The album is a must (CDP 7 95345-2, 10 tracks - 31:26); four tracks found on the European LP but not the American one were not included on the CD, but they were released on EMI's 2CD *30th Anniversary* disc—including the classic laser beam music, an endlessly repeating six-note phrase over an added-second F minor chord, giving voice to the tension of this ultimate castration fear-fantasy. That's John Scott on sax in "Into Miami," by the way.

**Thunderball** (1965): A slight step down from *Goldfinger*—both the score, in that the song isn't as good, and the film, which bogs down underwater. Barry ended up incorporating both "Mr. Kiss Kiss Bang Bang" and "Thunderball" as melodies in the final film (see Geoff Leonard's article), resulting in a little schizophrenia—or twice the fun, as the case might be. The vibes are used for a great, mysterious underwater effect. The original album (CDP 7 90628-2, 12 tracks - 39:05) was notorious for leaving off some of the best music, from the entire second half of the movie! The album had to be out a month before the film, and since Barry had only written half the score, only those cues were released—mostly just suspenseful padding and cocktail-lounge arrangements of the two themes. Thankfully, EMI included a 20-minute suite of unreleased *Thunderball* music on their *30th Anniversary* disc, featuring the terrific climax, based on the "007" motif which makes a thrilling return. You've got to hear both the album and the suite for a nearly-full representation of the score, but between the two it does stand as the most complete-on-disc work of the bunch. A classic, but it did signal a sort of exhaustion to the Barry-Bond style as it stood, and Barry would take off in an exciting new lyrical direction in...

**You Only Live Twice** (1967): The series starts to get silly as Bond travels to Japan, but Barry's score is great. The title song receives more of a romantic, flowing treatment throughout, instead of the big-band with brass-stingers style, and it's a great tune to begin with. It marked a wonderful invention on Barry's part to keep his sound fresh, utilizing low strings to carry an almost pianistic bass line through the melody, now one of his

most notable trademarks. The album (CDP 7 90626-2, 12 tracks - 36:34) features little of the Bond theme, instead showcasing a lot of new, rich thematic material, with Far-East touches kept to a judicious and wholly fake minimum. This also happened to be one of those revelatory movie scores for Little Lukas, when I fell in love with the song and actually sought out the album at a very young age (I saw the film and other Bonds on ABC's *Sunday Night at the Movies* in the early 1980s). I'm sure I'm not alone.

**On Her Majesty's Secret Service** (1969): What many fans consider the best film of the series—with terrific action sequences and a story which sticks the closest to Ian Fleming's original, despite George Lazenby's doofus fill-in performance as Bond—also has arguably Barry's best score. It's certainly the most varied, with several new action cues cut from whole cloth (most notably the ski chase music also in the main titles, with its four-note descending bass line), a great song ("We Have All the Time in the World," sung by the gifted Louis Armstrong), one of the few successful updatings of the Bond theme (with the tune carried on a psychedelic, late '60s synth-keyboard), and memorable little bits here and there, like the "Journey to Blofeld's Hideaway." It's perhaps the only movie where both the action music and the love music are equally distinguished and original. The album (CDP 7 90618-2, 11 tracks - 37:57) is a little fragmented, with two cocktail-lounge jazz tracks and the "Do You Know How Christmas Trees Are Made" song, which was fine in the movie but ear-splitting apart from it. There's a postage stamp-sized photo of Diana Rigg as Tracy, Bond's wife (briefly), in the artwork—from back when the Bond girls were breathtakingly gorgeous, but looked like they could possibly be real women, not anorexic models. Mmmmm...

**Diamonds Are Forever** (1971): Connery returned for one more "official" film, Barry with him, pulling out the usual neat moments. Particularly good is a clever, slinky theme for Mr. Kidd and Mr. Wint, the homosexual assassins, although it appears only briefly on the album (CDP 7 96209-2, 12 tracks - 34:31). This is the most egregious example of a solid Bond score getting emasculated on the record, which is instead littered with the cocktail-lounge stuff (five tracks altogether, including two boring instrumental versions of the song, which is sluggish to begin with—although at least they appear in the film) in lieu of the major Kidd and Wint cues, a choral requiem for Bond's near-cremation, and several action scenes. The score overall has its standard Bond feel augmented by saxes, reflective of the Las Vegas locale. For the first time, Barry's use of the Bond theme appears almost flat, in the later sections of the score. "007" also makes a return appearance, for the climactic fight on the oil rig—except whereas in *Thunderball* it was developed into a ball-busting action piece, here it seems Barry just didn't have a better idea. "Moon Buggy Ride" is fun, half an over-reverbed unison flute and xylophone melody, and half a traditional, heavy brass cue—rumor has it that the cue was actually done in its entirety both ways, to appease different people, and then they compromised by using half of each approach!

**The Man with the Golden Gun** (1974): The second Roger Moore movie is considered one of the series' worst, and Barry's score is a big, messy, hilarious train-wreck. The song completely derails from the start (the end title is even stupider), spitting out different ideas every which way. Likewise, the score is an odd hodge-podge of standard Bond licks with '70s flute embellishments, honky-tonk piano (playing the theme on-screen inside Scaramanga's fun house), and an

ill-advised slide whistle—not to mention attempts at sounding "Chinese." The song doesn't really work in its slow incarnations, and the large amount of sneaking-around music, whether climactic or not, leads the album (CDP 7 90619-2, 12 tracks - 43:18) into a thudding monotony.

**Moonraker** (1979): Although the song is sappy, Barry's lush, melodic take on it makes it palatable, and overall this is the best of his post-Connery Bonds. There's now a slow, methodical steadiness to the action scenes, but Roger Moore never seemed to be in much danger anyway, and Barry has organized his thematic material much better than in *Golden Gun*, or even *Diamonds*, mostly by playing through everything. (He wrote a great cue using the Bond theme for the pre-title sequence—Bond pushed out of an airplane—which is not on the album.) "007" turns up in the boat chase, which is on the record. Best of all is the *Last Valley*-style choir which lends a dreamy beauty to the long space sequences and some renditions of the theme song. Barry has a knack for taking an instrument, using it for the most obvious purpose, and very simplistically, but making it sound personal and unusual—the choir here, the vibes in *Thunderball*, the "Indian" percussion in *Dances with Wolves*. The album (CDP 7 90620-2, 10 tracks - 30:54) is tight and enjoyable. Listen for the gag *Close Encounters* door chime in the film. It's hilarious every time!

**Octopussy** (1983): Barry's first '80s Bond stays true to his "sound," but is a yawner on its own. The song has never been one of my favorites, although it has its following, and Barry's instrumental take on it doesn't interest me the way "Moonraker" did. There are also a number of walking-around cues where nothing much happens, many leaning on the Bond theme, which is given full presentation twice (so as to distinguish this film from its 1983 non-Eon Productions competition, *Never Say Never Again* starring Connery), with strings having long since taken over the twangy electric guitar line. There is one relatively up-tempo and fun action cue, recurring several times throughout the album, with a catchy brass hit built into it. The original CD (A&M 394 967-2, 11 tracks - 35:38) is scarce, having been quickly pulled out of circulation due to a printing error on the cover which resulted in some of the type being dropped out.

**A View to a Kill** (1985): The song is great, but Barry only uses it for romance, and this is another largely asleep-at-the-wheel score of rising and falling tension, constructed from the usual Barry thematic building blocks. But once again, bored Barry is better than anything else, and the film was hardly inspiring. (It ends with Christopher Walken and Roger Moore—now old enough to be Tanya Roberts' dad—fighting on a blimp. Blimps aren't scary! They're kind of pleasant.) Still, even here, there is one kick-ass action cue, "Snow Job," which recalls the skiing music from OHMSS (just like the title sequence's stunt work—although they knew in OHMSS not to break up the action with a Beach Boys song) and returns elsewhere on the album. A meandering, improvised electric guitar on top of the orchestra is unfortunate, but "Snow Job" is still everything we expect Bond to sound like (I would have given anything to hear something similar in *Golden-Eye*). The album was available on CD (EMI CD 32-5076, 15 tracks - 38:17) only from Japan, and it's very hard to get today.

**The Living Daylights** (1987): Barry's last Bond score, for a competent but unambitious film involving Afghanistan or something similarly boring (Timothy Dalton's first of two), has its share of zone-off spots, but thematic material culled from three songs—the title music, love theme and fight music—make it a varied and



coherent album. The airplane fight music is great fun. Barry's Bond style had pop elements built into it from the start, and as time went on, he could either choose to incorporate new pop trends (the keyboard in OHMSS, dumb flute stuff in the early '70s), or wisely ignore them. Here, however, he overlays a drum-machine set on top of the orchestra and it pops and clicks away during the most prominent cues. They work fine in the action sequences, but are also piled onto his own attempted updating of the Bond theme, more or less "Bond '87," and it stinks. The CD (Warner Bros. 25616-2, 12 tracks - 36:09) is out-of-print and a collector's item.

As Bond slid into bed with Maryam D'Abo to the tune of "If I Had a Man," Barry's final Bond score drew to a close. He has now been absent for two Bond films in a row (a new record!) and may never return, no matter how much money the producers might throw at him. The rumor-mill has it that Barry has put this part of his life behind him—25 years of heavy minor triads can probably be only so stimulating. Still, even when his Bond music was at its most paint-by-numbers—it's awesome! There's a drop-off between great Barry-Bond (*Goldfinger*, *OHMSS*) and just Barry-Bond (*Octopussy*, *A View to a Kill*), but the sound and the character really are inseparable. Some of the albums become tedious, but none of the scores are out-and-out bad in the films—quite the contrary, they make the good pictures better, and provide one of the only reliable elements for the bad ones. (By the way, regarding the non-Barry Bond scores, I hate them all, except *Live and Let Die*, since I like that '70s style.) For heaven's sake, if you haven't heard the '60s Bond scores, go buy some of the EMI discs—or better yet, rent the movies! The six Connery films have just been re-released in a letterboxed VHS box set (Happy Hanukah to me) and if Barry's scores make for good albums, they make for even better movies.

## The James Bond Title Songs -by AD

Ranked in order of personal preference:

1. Goldfinger
2. Nobody Does It Better (*Spy Who Loved Me*)
3. Live and Let Die
4. You Only Live Twice
5. A View to a Kill
6. From Russia with Love
7. For Your Eyes Only
8. Licence to Kill
9. All Time High (*Octopussy*)
10. Diamonds Are Forever
11. Never Say Never Again
12. Moonraker
13. The Living Daylights
14. The Man with the Golden Gun
15. GoldenEye
16. Thunderball

Trying to sort the James Bond themes from "best" to "worst" is a hard task, since so many of the title tunes are quite good. However, I did find that the top half of the themes are far superior to the bottom portion, even if Lulu's "Man with the Golden Gun" and a-ha's "The Living Daylights" are quite listenable. (Barry's superb *On Her Majesty's Secret Service* title track has been omitted since it's an instrumental. That film does feature a song, the lovely "We Have All the Time in the World" performed by Louis Armstrong, but it is only heard during the course of the movie. Actually, the vocal version of "From Russia with Love" only appears during the course of that movie as well—the title is an instrumental—but since said title does use the same music as the song, it's included.) But enough technicalities. Without further ado, here's a rundown of the Best of Bond:



1. No surprise here; Shirley Bassey's powerhouse performance of "Goldfinger" remains the quintessential Bond theme, just as the film represents the Bondian formula at its prime. John Barry's brassy, haunting theme does a superior job interpolating "The James Bond Theme" into its mix of boisterous horns and full orchestra, while Leslie Bricusse and Anthony Newley's clever lyrics have remained firmly implanted in the minds of movie-goers over the past 30 years. (For fun, check out Anthony Newley's early, downright scary performance of the theme on EMI's 2CD 30th Anniversary set.)

2. *The Spy Who Loved Me*'s "Nobody Does It Better," written by Marvin Hamlisch and Carole Bayer Sager, is relaxed and lovely, performed by Carly Simon with a good deal of restraint. Hamlisch's use of solo piano starts the song off perfectly, and the ensuing back-up accompaniment never gets in the way of the melody. Unsurprisingly, this has remained one of the most popular Bond themes, and hasn't dated at all (quite unlike Hamlisch's underscore for the film itself).

3. Paul and Linda McCartney's "Live and Let Die" marked the first time that a rock group performed a Bond title tune, and the first time that John Barry wasn't involved. The result is a completely off-the-wall, massively strange, but supremely memorable tune with a catchy motif that has since become a cover staple for countless untalented rock bands.

4. Nancy Sinatra's "You Only Live Twice" remains one of John Barry's loveliest themes, with its recurring "Far Eastern" motif underscoring an already haunting, memorable tune, punctuated perfectly by Leslie Bricusse's lyrics.

5. For up-tempo, rocking 'n' rollin' Bond, you can't do better than Duran Duran's "A View to a Kill." The only Bond theme to reach #1 on the pop charts (not that it means anything), its driving pace, pounding percussion, and excellent orchestral backing (courtesy of maestro Barry) make it one of the better Bond title tracks, and certainly the best since "Nobody Does It Better."

6. Matt Monro's crooning of Lionel Bart's "From Russia with Love" is another of the "select few" Bond themes that the general movie-goer can instantly recall. This soothing song is of a different era, and while it's deliberately slow and doesn't offer much in the way of musical variety, it still spotlights of the series' most gorgeous melodies.

7. Bill Conti and lyricist Michael Leeson's "For Your Eyes Only" is another classic opening theme; a poignant, lyrical song tailor-made for Sheena Easton's vocal stylings, and a perfect example of a solid Bond title theme overshadowing an otherwise dated underscore.

8. Following a neat updating of "Goldfinger's" opening motif, Gladys Knight does as fine a job belting out *Licence to Kill* as her Shirley Bassey counterpart of some 25 years before. Mega-successful record producers Narada Michael Walden and Walter Afanasieff put together a song that—while fitting firmly within today's pop music framework—nevertheless works as a strong power ballad, perfectly suited for a Bond film (and far superior to Bono's empty "GoldenEye").

9. John Barry and Tim Rice's "All Time High" from *Octopussy* isn't an all-time classic, but it's still an agreeable Barry ballad, fluidly performed by the velvet vocals of Rita Coolidge.

10. Shirley Bassey strikes again, but this time with Don Black lyrics (always a bad sign for a Bond theme) in Barry's title track, "Diamonds Are Forever." There isn't much to the song, but its mellow bridge makes up for the rather tepid opening, and the surprising up-tempo shift midway through at least makes it appear more substantial than it really is.

11. Yes, the score is frequently inane, but there's something infectious about Michel Legrand's "Never Say Never Again," even if Alan and Marilyn Bergman's lyrics are garbled by the throatless Lani Hall. A melodious yet offbeat mix of early '80s synth, electric guitar and orchestra, "Never's" theme has grown on this listener over the years, and is superior to the lower-grade Barry themes (see below). Nevertheless, its completely inappropriate use in the film's opening sequence remains massively funny.

12. Perhaps the most subdued of all Bond title themes, Barry and Hal David's "Moonraker" is forgettable but genteel, performed by Shirley Bassey with as much restraint as she can muster.

13. Although it's regarded by some as the weakest Bond theme, there isn't anything especially wrong with a-ha's "The Living Daylights." Co-written by Barry and Paul Waakhtar, this is one of the more unmemorable, undistinguished Bond title songs (an unsuccessful attempt at recreating the pop and orchestral sensibilities of Duran Duran's "A View to a Kill"), but at least it's an inoffensive song with a quick pace and a catchy introduction. (The two songs co-written by Barry with The Pretenders, "If There Was a Man" and "Where Has Everybody Gone?" are both superior to the title track.)

14. By far the silliest Bond theme, Lulu's "The Man with the Golden Gun" sports the dumbest Don Black lyrics of them all ("He has a powerful weapon, he charges a-million a-shot"), and an absurd combination of wobbly '70s electric guitar and a blaring horn section that frequently sounds like a college marching band. It's hummable and energetic, though not something of which John Barry is probably all that proud.

15. Much better than Eric Serra's score (though that doesn't say a whole lot), Bono and The Edge's "GoldenEye" is a low-key vehicle for Tina Turner finally to strut her stuff in a Bond musical arena. Unfortunately, it's a virtually invisible song, comprised of two empty verses and a refrain. At least it's in keeping with the tradition of the classic Bond themes, even if it is, alas, as far removed from the top of the list as you could imagine. Serra's end title song, "The Experience of Love," is even worse.

16. Last—and certainly least—is Barry and lyricist Don Black's spectacularly boring title track from "Thunderball," an agonizing three minutes not helped by Tom Jones's droll vocal performance. That this has never become part of Tom's Vegas act probably says more about how bad it is than an in-depth musical analysis ever could. [Hey, I like this song. -LK]



## The Non-Barry Bond Scores -by AD

A curious theory came to me as I looked at all of the non-John Barry James Bond scores; for the most part, they contain some of the more memorable 007 title themes. (They also, of course, contain horribly dated underscoring that have not stood the test of time.) Oddly enough, the strength of the songs have been able to overpower the weakness of the underscoring in the minds of many viewers. For example, just ask the casual viewer what his favorite Bond score is and he'll probably tell you that it's *The Spy Who Loved Me*, even though he probably can't remember just how laughable "Bond '77" is by today's standards. Nevertheless, each one of these non-Barry scores offers its own unique and entertaining musical style, though some are certainly more successful than others. Here is the hall of shame, in chronological order:

Monty Norman's **Dr. No** (EMI CDP 7 96210-2, 18 tracks - 39:29) was the first Bond film, and perhaps the most undistinguished Bond score of them all. Outside of "The James Bond Theme," there isn't anything to spark musical interest, unless you want to hear no less than three renditions of "Under the Mango Tree." As an album, it's the most leaden of the lot, and a good indicator of why John Barry was recruited to fully score Bond's subsequent adventures.

Naturally Barry wasn't a part of producer Charles Feldman's **Casino Royale**, the 1967 all-star Bond spoof that's rightly regarded one of the Worst Films Ever Made. Its only saving grace is Burt Bacharach's lively, frothy score (Varèse Sarabande VSD-5265, 13 tracks - 34:19), complete with both the classic instrumental title track performed by Herb Alpert & The Tijuana Brass and Dusty Springfield's seductive "The Look of Love." Bacharach's underscore is the kind of trendy '60s pop that you'd expect to find by him, but it's also the best of its kind—wild, wacky, completely nuts, and also lots of fun. For sheer entertainment value, it's one of the best Bond albums ever produced.

Following on the heels of Paul McCartney and Wings' title track, George Martin's **Live and Let Die** score (CDP 7 90629-2, 14 tracks - 32:28) is relatively tame. It's best described as a subdued *Shaft* adapted to a James Bond picture. Lots of percussion and the generic '70s sound fill most of Martin's score, but it's still up-tempo and not as badly dated as Hamlish's later *Spy* (for the simple reason that early '70s jazz/R&B is more listenable today than late '70s disco). None of Martin's cues are especially memorable, but they fit the film, and hold up as well as the picture itself does. (MGM/UA's older letterboxed laserdisc release isolates the score—and source music cues—in mono.)

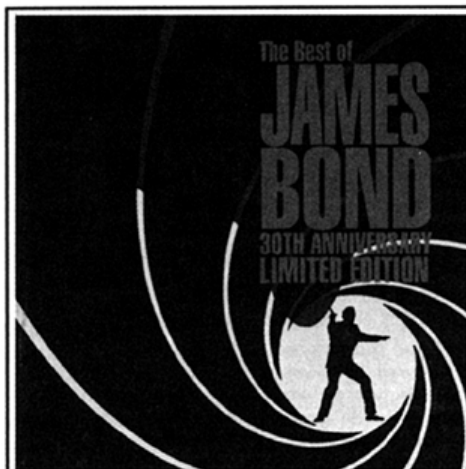
Following *The Man with the Golden Gun*, Marvin Hamlisch stepped in to score **The Spy Who Loved Me** (EMI CDP-7-96211-2, 11 tracks, 36:22) for Barry, and along with providing one of the series' most memorable theme songs, also wrote one of the most inept Bond scores of them all. The ridiculous "Bond '77" has the James Bond theme interpolated among pinball machine sounds and pokey synths; the lyricism of "Ride to Atlantis" seems equally dated by today's standards, and the source music cues ("Mojave Club" and "Eastern Lights") are dreadful. In fact, the only cue in Hamlisch's score that actually holds up is an instrumental of (surprise, surprise) "Nobody Does It Better." Hamlisch certainly could have written a fine James Bond score if he wanted to, but it seems prevailing commercial attitudes at the time dictated that this one went the way of the disco sensation... and it certainly suffers 20 years later.

Bill Conti's **For Your Eyes Only** (available only in digital via a "Music Collectors Anonymous" bootleg CD that also features *Octopussy*) holds up better than Hamlisch's *Spy*, though the score does contain a few moments that will cause shudders (to avoid this, definitely skip Rage's "Make It Last All Night" vocal). On the whole, though, this is an above-average Bond score, dated portions and all; "A Drive in the Country" and "Runaway" are exciting chase cues (the latter better known for its use on one of Robin Leach's countless "Lifestyles of the Rich and Famous" spinoffs), while "Take Me Home" and "Cortina" feature relaxing melodies in addition to a lovely instrumental version of Conti and Michael Leeson's terrific title song.

Michel Legrand's score for the non-Eon Productions Connery comeback **Never Say Never Again** (Silva Screen SSD-1017, 26 tracks - 62:09) has long been regarded as a disaster, but after seeing (and hearing) Eric Serra's *GoldenEye*, it's beginning to look more and more like a classic. Dramatically, Legrand's score doesn't work at all, with a hodgepodge of varying musical styles never coming together. His "action" music for the film's anticlimactic climax is abrasively loud, and director Irvin Kershner even took Legrand's most offensive tracks out of the film (several of these cues have been restored in Silva's still-incomplete album, which in particular omits Herb Alpert's trumpet solo from the end of the film). Still, Legrand's romantic, jazzy tracks—as inappropriate as they may be within the context of the film—are lyrical and listenable, and the title theme is an infectious number (no thanks to Lani Hall).

Of all of the non-Barry Bond scores, Michael Kamen's **Licence to Kill** (MCA MCAD-6307, 10 tracks - 45:36) will undoubtedly be the one that'll stand the test of time. That's not to say that it's any good, just that it's not written in any one era-specific musical fad. It is, unfortunately, written in one of Kamen's more uninteresting, rather bland "action music" modes, sounding like a Latin *Die Hard* with doses of the Bond theme thrown in. Like his *Die Hard* scores, it's simultaneously formless and functional but nothing more, and the one love theme ("Pam") plays like a four-minute guitar improvisation without any real melody or point. Too bad none of the energy from the title theme spilled over into the score...

...but it's too bad Kamen didn't get another crack at scoring a Bond film, and that Eric Serra did. I've been reading some people on the Internet trying to defend Serra's *GoldenEye* (Virgin 8 41048 2, 16 tracks - 54:31), but it's like trying to defend *Ishtar* or even the Titanic. This score is a horrendous abomination, not only the worst Bond score ever composed, but also some of the most inappropriate music written for any film made in the past decade. When Serra's godawful electronic machines aren't pounding out seemingly random notes, the composer serves up an unintentionally funny, sappy orchestral love theme ("We Share the Same Passions"), which is essentially just a 30-second motif stretched over five minutes. (I won't even discuss Serra's end-title track, "The Experience of Love," which the composer himself croons, sounding like Sting with a hangover). Not only is the score patently offensive on disc, but it wrecked scene after scene in the film. Serra's idea of "modern" is highly suspect, which makes sense since he's from France, a country with no recent pop-music tradition to speak of. Cues like "Ladies First" will remain a reference point in my "All-Time Worst Tracks" collection for years to come, and as for the rest of this debacle, the less said, the better. Let's just hope that the next time James Bond returns, John Barry is along with him.



## "Mr. Kiss Kiss Bland Bland"

by NORMAN MONTE

*Sung to the tune of "Mr. Kiss Kiss Bang Bang" from Thunderball, by John Barry:*

Roger Moore is back  
He doesn't act to please the high brows  
He simply  
Lifts his eyebrows  
Mr. Kiss Kiss Bland Bland  
Witless, yet a joke  
You wanna choke  
So out of his realm  
He might as well be Matt Helm  
Mr. Kiss Kiss Bland Bland  
Mankiewicz and Chris Wood  
Have made James Bond a bore  
If you want drek  
Let John Glen direct  
Without John Barry's score

Bond is dead, suicide  
You know he died  
Just like a lemming  
Ignoring Ian Fleming  
Mr. Kiss Kiss Bland Bland  
What a bore!

(Kill Roger Moore  
That bloody bore  
You want to snore  
With Roger Moore  
repeat to fade out...)

## Helpful Sequencing Tips

by WILLIAM POWELL

*How to chronologically sequence Thunderball from the album and the 20 min. suite on the 30th Anniversary set (CD track 12 not in movie):*

1. James Bond Theme (to 0:19 of track 9, disc two of *The Best of James Bond*)
2. Chateau Flight (2:31)
3. Main Title (3:00)
4. The Spa (2:40)
5. Switching the Body (2:45)
6. The Bomb (begin at 1:23)
7. Bond Meets Domino (:20 to 4:07 of track 9)
8. Thunderball (3:57)
9. Cape Martinique (3:49)
10. Bond Below Disco Valente (3:55)
11. Search for Vulcan (2:25)
12. Lights Out for Paula (4:07 to 5:59)
13. For King and Country (6:00 to 7:35)
14. 007 (2:27)
15. Death of Fiona (2:39)
16. Bond with Spectre Frogmen (7:35 to 11:09)
17. Leiter to the Rescue (11:10 to 12:45)
18. Bond Joins the Underwater Battle/Death of Largo (12:45 to 18:59)
19. End Titles (19:00 to 21:09)

## John Barry and James Bond

### THE MAKING OF THE MUSIC

GEOFF LEONARD and PETE WALKER take us back through 30 years of 007:

The story begins back in 1962, when Noel Rogers, the head of the publishing arm of United Artists Music in London, telephoned 29-year-old John Barry one evening to discuss the possibility of getting him involved in the music scoring for a film, *Dr. No*, then about to finish production. According to Barry, after accepting the job, he was given only a few days to arrange and record the main theme with his Seven plus an orchestra. No one can be certain of the true story of how and by whom this theme was written. Barry himself first broached the subject during an interview for the *New Musical Express* in November 1962, shortly after "The James Bond Theme" entered the British charts. "Monty Norman and I got our heads together and discussed the various aspects of the picture and the central character. So we have the sustained undertone which establishes Bond's smoothness plus the repetitious guitar of Vic Flick to stress his driving and forceful nature. In fact, I hope the 30-piece orchestra I've used has succeeded in encompassing all the qualities displayed by Bond."

However, in hindsight it appears Barry may have been adopting a diplomatic attitude for the press, bearing in mind his relative newness to films. During the 30-plus years since *Dr. No*, several other different interpretations have been posited as to the origins of the famous theme. In a recent interview with author Royal S. Brown, Barry was quoted as saying that the film producers weren't happy with Norman's original theme which explained why he had been approached at short notice to produce a workable main title to fit over the opening credits. He went on to say that he had written the tune during a weekend, without seeing even a rough-cut of the film, in the style of Mancini's *Peter Gunn* and Nelson Riddle's *Untouchables*. Furthermore, he based it on one of his own earlier compositions, "Bees Knees," which he told Brown "has a 007-type of guitar lick/hook that I'd gotten into way before these other things." (You can hear "Bees Knees" on the CD *John Barry: The EMI Years Volume 1*, a U.K. release.) He added that although he had been asked to work on Norman's theme, he was convinced that he could not, and asked to start from scratch. After consulting publisher Noel Rogers, Norman allegedly agreed to this. "Well, go ahead, I'm not proud," was his reaction, although he stipulated that Barry would not get a writing credit. Barry received just £200 for his work whilst guitarist Vic Flick and the rest of the orchestra got the usual session fee of around £8!

Barry's version of events was confirmed by the film's director, Terence Young, who also commented that Norman originally wanted to use "Under the Mango Tree" as the theme for the whole series. Norman recently confirmed this theory about his initial idea for a theme, but his contribution to the "writing credit" debate differs crucially from Barry's interpretation. According to Norman, he rejected his own first attempt at a theme but used the piece for one of the film's sequences, entitled "Dr. No's Fantasy" on the soundtrack album (and reportedly recorded by Count Basie at a later date). He then went into the studios to record a fresh composition, to get an opinion from the producers. "It was a number that I felt had the right character reference and atmosphere for James Bond. Incidentally, as so often with composers, I had written the main melodic theme two years earlier in a different context, for an aborted project."

This earlier, abandoned project Norman recently revealed in the British publication, *Music from the Movies*, to be a planned stage musical of V.S. Naipaul's *A House for Mr. Biswas*, a follow-up to his successful show *Irma la Douce*: "During the time I was writing *Dr. No*, I suddenly remembered this insistent little theme from *Biswas* which went, 'Da diddy da da, da da da,' like that. And that's how it happened. I developed it from there. From *Mr. Biswas* to *Dr. No*—'The James Bond Theme.'" Norman here stated that the title music for *Dr. No* went through three stages: first the piece which later became "Dr. No's Fantasy," second the song "Under the Mango Tree," which recurs throughout the film, and then his theme which was derived from what he had originally written for *A House for Mr. Biswas*.

Norman went on to say he approached John Burgess, an EMI producer, who loved the theme and suggested John Barry for the orchestration. "I worked with Barry on what I wanted: a rhythmic sustained sound for the opening four-bar figure; low octave guitar for my main melodic theme; big band for the hard-riding middle section, etc." Norman went on to heap praise on the two Johns for their work on the record. He still believes the original Barry recording to be the definitive sound for the number; in MFTM he said: "John Barry did what I consider was a wonderful, definitive orchestration of the Bond theme."

Vic Flick, the lead guitarist on the original session doesn't entirely support Norman's account, however. He believes that producer Broccoli had liked the first few bars of Norman's theme but wasn't too enamored with its development which explains why it was handed over to Barry for "re-arranging." In fact, it was taken down an octave on Vic's own suggestion, after which Barry rewrote the middle and ending.

This account tends to be confirmed by Peter Hunt, editor on the film. During a conversation with Alexander Gleason for the British publication *From Silents to Satellite*, later reprinted in the booklet of a Silva Screen compilation (*The Essential James Bond*, SSD 1034), Hunt discussed how Barry came on the scene, and their subsequent work together. He recollected that Monty Norman had been a friend of producer Harry Saltzman's, which is how he got the job, even though he was mainly a songwriter, with no film experience. Norman had traveled to Jamaica (where the film was shot) with his wife and "recorded masses of Caribbean music, rhythms, drums—anything he could come across." Eventually, filming was completed, although director Terence Young had not been able to get all the footage needed because of bad weather, and as a result, when Hunt finally edited the film, it was just barely hanging together. At this point the picture was turned over to Norman to score, with two recording sessions planned, a morning and an afternoon, and maybe another hour if needed, since money was very short by this point.

Recollected Hunt: "So we start the first session and the music comes up—there's just myself, a couple of assistants and the mixer there. Well, it just doesn't seem to fit the pictures somehow. Anyway, Terence arrives a little late and says, 'How's it going boys?' 'Well...' I say, 'I think we'd better have a little talk, I really don't think it's working.' So we play a couple of the cues back and then Monty does another session, and then Terence says, 'Oh Lord, it's mining disaster music!' I've never forgotten that, but anyway, we had to complete the session—Terence goes away to consult with the producers and the decision is made to scrap the second session and put a break on the whole thing. The score was very good in its own right, but just not quite appropriate for the film as we saw it."

### Who Wrote the Bond Theme?

#### Lukas's Own *Dr. No* Conspiracy Theory

I would give anything to hear exactly what Monty Norman played for John Barry to set him off on "orchestrating" what we now know and love as the Bond theme. Barry has gone on record twice at length—once in Fred Karlin and Ray Wright's *On the Track*, and once in Royal S. Brown's *Overtones and Undertones*—about his participation. His story has been consistent: he got a call from Noel Rogers on a Friday, came to the publishing office on Saturday morning to meet with Monty Norman and the film's staff, went away and wrote what he wrote (not even seeing the film, although "it didn't take a brain surgeon to figure that one out"), and recorded it to their approval the following Wednesday.

Going by the actual movie, Barry's lone recording is in the main title and in no less than five other places, dropped in very crudely whenever Bond does something heroic or just walks around. (I wish that music played whenever I walked around.) The rest of the film's music is indisputably by Monty Norman, conducted by Eric Rodgers and orchestrated by Burt Rhodes, according to the credits—this includes both the Jamaican source music, such as the arrangements of "Under the Mango Tree," and all the score cues, which sound like bad old library music. Giving the most support to Norman's insistence that he wrote the theme is the fact that it appears in his underscore at several points! This is just the part that later became the guitar lick, which is what Norman mentions as being originally from his scrapped musical, *Mr. Biswas*. (It is possible that Norman re-wrote his own score cues to play up this theme after Barry did his recording; it is unclear whether or not he did another session after Barry's.) Forget about hearing any of this music on the *Dr. No* album—it was entirely a re-recording, except for the Barry version of theme, bearing little resemblance to the film's music.

As for everything else we know as the Bond theme—the chromatic introduction, the stinger "bullet" chords, the larger, big-band section—it's Norman's word against Barry's as to who conceived of them. We know Norman received all contractual credit, we know Barry orchestrated and conducted the final music. We know that the sound and structure of the final recording is much closer to Barry's style than Norman's. We also know that the producers disliked Norman's original arrangement of the theme. How much Norman then instructed Barry on how to make the final version, as he claims, and how much Barry just did on his own, as he claims, we don't know, although I suspect the latter. Norman has sued successfully three times when various articles have suggested he didn't write the Bond theme, so it is dangerous to hypothesize about this any further. However, Norman can't sue over someone expressing an opinion, and, in my opinion, all his score music for *Dr. No* sucks.

#### Monty Norman, *Music from the Movies*:

"Where I think the confusion has sometimes been is that John Barry is the writer of several James Bond themes, through his association with some of the films. But I wrote the James Bond Theme."

**John Barry, *On the Track*:** "When people say today 'Well, Monty Norman still gets credit at the end of the movie,' I say, 'Well, if he did the first one, then why didn't they keep him on?'"

The filmmakers were now faced with the dilemma of what to do next—use the flawed music, try to adjust it, etc.—and came to the decision that they would have to bring in an outside composer. Young suggested William Walton and Arthur



Bliss ("he always thought big!") but for budgetary reasons they were out of the question. Hunt and his young assistant Ben drove up to see Broccoli and Saltzman: "I remember young Ben telling me he'd seen a film or documentary with John Barry and his Seven and he'd said he thought Barry was a great musician. I'd heard some of his music myself, so when we were finally in the office and everyone was talking away and names were being thrown around—not available, too expensive, not right for this kind of movie—I finally threw into the pot, 'What about this John Barry?' 'Yeah, good idea,' says Saltzman. He picks up the phone and barks, 'Francine, get John Barry on the phone.' Well, it must have gone through agents and contracts and so forth, but in a matter of days we had John Barry on *Dr. No*—as simple as that.

"John Barry was relatively new to film scoring, and I really had to take him by the hand and show him the ropes, but he took to it all quite quickly. Now, Monty Norman had done a James Bond theme of sorts, but John didn't like it very much, and I said, 'Well, you know, it's not a bad tune really,' and we had a long discussion about it—you must remember, we had long discussions about everything because John was still very new to the game. Anyway, he finally said, 'Well, I'll use it, but I'd like it to be something else, with a new arrangement, a guitar, different accompaniment and so forth.' So I said fine, let's go ahead, because we didn't have much time by now. We set up another session and completely re-did the score, and it worked like a dream. From then on we've been great friends, and he's gone on to do marvelous things and we always enjoy working together. We worked on all the early Bond films, and in all modesty I think the finest score he ever did was for my film, *On Her Majesty's Secret Service*, a great, great score."

Regardless of whoever wrote it, the finished article remains a classic. John Burgess confirmed his own involvement, but not to the extent of recommending Barry to Monty Norman. He was able to remember that he produced the Columbia single—indeed, he was producing the majority of Barry's output at that time. It was recorded at Abbey Road Studios and he recalls how fastidious Barry was in arranging the orchestra, giving special attention to the trumpets in order to get the sound he wanted. Barry's single was issued to coincide with the release of the film, and was a huge success in the U.K. Depending on which chart guide is used, it peaked at either 9 or 13 and spent nearly three months there.

Barry was not exactly thrilled when after paying to see the film, he found "his" theme had not only been used over the titles but also in various places throughout the movie. However, Rogers was able to assure him that his contribution was appreciated and would be borne in mind by producer Saltzman and Broccoli when it came to the making of further films in the series.

Such was the case with *From Russia with Love*, with Barry involved from the start of filming. Barry recalls meeting Lotte Lenya, Ian Fleming and Robert Shaw at Pinewood, and then being flown out to Istanbul with Broccoli, Saltzman, Sean Connery and director Terence Young. During a conversation with journalist John Williams, Mr. Young looked back to those early days of the James Bond series: "John Barry came into our lives when we were making *Dr. No*. We had someone else doing the music and although the score was all right, we didn't have anything exciting for the title music. I think it was someone at Chappell [note: yet another different theory!] who said you must listen to him. He had a little band called The John Barry Seven and he came in and wrote this Bond theme.

"Then, I don't know why, they were awfully wary about him. They thought he was too young and inexperienced in film music and I had a little bit to do with his finally doing *From Russia with Love*. Somebody wanted Lionel Bart to do the music. Lionel came into my life a few years earlier when I chose a song of his ['Living Doll'] for a film I was making, *Serious Charge*... I said that if John Barry was inexperienced, then so was Lionel, and I think we owe it to John to give him a chance. Harry Saltzman, I think, was keen on Lionel Bart and I must say I was too, I liked him very much, but I couldn't see why they were doing John down because of his inexperience. If they had taken someone like Williamson who was one of the classical composers, it would have made more sense. Cubby Broccoli was on my side and in the end it was two to one—I think Cubby was the decider we should go with John. In the meantime, I think Harry had committed himself to Lionel Bart, and that's why Lionel wrote 'From Russia with Love,' which was a charming song."

Barry confirmed this to Royal Brown, noting that Bart was hired off his success with *Oliver*: "I did not write a note of the song 'From Russia with Love.' I orchestrated and did it for the movie." Barry was still without a Bond theme of his own, however, so he decided to introduce us to "007" as an alternate action theme, possibly not wishing to continually use "The James Bond Theme," in view of Norman's writing credit. He was apparently very fond of "007," and as Terence Young pointed out, he used it again in several of the later Bond films. Matt Monro was chosen to sing the theme and this was first heard briefly a few minutes into the film, as background radio music. Monro's recording is heard again, in almost complete form, as the end credits roll. Many instrumental cues in FRWL include excellent guitar work from Vic Flick, who was fast becoming a sought-after session player, following his decision to leave the John Barry Seven.

*Goldfinger* is without doubt Barry's favorite of all the Bond scores, and he has often stated how he believes he caught the mood just right. It contained the most internationally successful title song so far, sung by Shirley Bassey, despite only reaching number 21 during a nine-week stay on the U.K. bestseller lists. It did, however, make the coveted number-one position in Japan in June of 1965. Interestingly, Bassey's single featured a slightly different vocal to that on the soundtrack album. Subtle differences can easily be detected in her phrasing of the words and also on the play-out where she holds the note on "gold" far longer on the single than on the album track. Shirley Bassey has, surprisingly, always claimed to loath performing it in concert.

Having finally been given the responsibility of writing the theme song, Barry invited Tony Newley and Leslie Bricusse to compose the lyrics. According to Bricusse, he and Newley had known Barry on a personal basis for some time, though they hadn't worked together professionally. Barry had been a frequent visitor to Bricusse's restaurant, The Pickwick Club, along with his friends Michael Caine and Terence Stamp, and the group of them used to have lunch there every Friday. Another thing Barry had in common with Newley at the time was that they were both using the same divorce lawyer! Barry commented, "'Goldfinger' was the craziest song ever. I went to Tony Newley to ask him to write the lyric. He said 'What the hell do I do with it?' I said 'It's Mack the Knife—a song about a villain. The end result worked just perfectly.' In fact, Newley and co-writer Leslie Bricusse initially dumbfounded Barry after he played them the opening bars of *Goldfinger*, by singing

the next line as "Wider than a mile"—a line from Mancini's "Moon River"!

Although sales of the soundtrack album were steady in the U.K., they were absolutely sensational in America. There, *Goldfinger* knocked the Beatles' *A Hard Day's Night* from the top of the album charts, and won John Barry his first gold disc for over a million dollars in sales. It sold over \$2 million worth in six months, was number one for three weeks and stayed high in the U.S. charts for 70 weeks. The score also won a Grammy nomination. The U.S. album contained less music than the U.K. release, omitting "Golden Girl," "Death of Tilley," "The Laser Beam" and "Pussy Galore's Flying Circus." However, unlike the U.K. release, it did contain the instrumental version of the main theme which had been released as a single both in Britain and America. The CD reissue stuck to the original American format, but completists were able to pick up the missing tracks on the double CD *The Best of James Bond: 30th Anniversary Limited Edition*.

For *Thunderball*, the producers realized that *Goldfinger* would be a difficult act to follow. They had already started introducing more and more gimmicks into the films and for this outing they felt it a good idea to do away with the normal title song ("Thunderball" was thought to be difficult lyric-wise in any case). So they decided to use the name by which Bond had become known in Italy and Japan—Mr. Kiss Kiss Bang Bang. Accordingly, Barry based his score around this title song which had lyrics written solely by Leslie Bricusse (Newley was working in America at the time). The Bond team had even chosen the singer—Dionne Warwick, who sang her own arrangement, after Shirley Bassey's original version had failed to impress (both were included on the *30th Anniversary* CD). Even at this stage there was concern about confusion that might result from the title of the movie being different from the song, so Warwick's version was written so that her vocal would not begin until after "Thunderball" appeared on the screen. Barry takes up the story: "Dionne's was a marvelous song and she did a great arrangement for it. It was a really strange song. I had about 12 cowbells on it with different rhythms, along with a large orchestra, and thought it a very original piece. Then, at the last minute they got cold feet and decided to have a song called 'Thunderball.'" The official reason for the change of mind was that the original song-title may have been considered to have sexual connotations in conservative America, but another may have been a threat from Bassey to sue following her replacement by Warwick. Obviously if the song wasn't used at all, there could be no case to answer!

Whatever the reason, it led to Barry's long partnership with lyricist Don Black, as by the time the decision to change the song had been taken, Bricusse had also gone to work in America and wasn't available. When director Terence Young heard *Thunderball* for the first time, he said it sounded like "Thunderfinger." Barry's laughing rejoinder was to the effect that "I gave them what they wanted."

On *You Only Live Twice*, Barry teamed up again with lyricist Leslie Bricusse to produce a beautiful song which was sung over the opening credits by Nancy Sinatra. However, the appearance on the American-issued Bond *30th Anniversary* double CD, of a completely different song entitled "You Only Live Twice (demo version)," raised a few questions. The vocal is by an unnamed female session singer with Barry and Bricusse credited as writers. Leslie Bricusse confirmed that this was their first attempt at the title song, which they eventually discarded, but he couldn't recall the name of the singer.



Graham Rye, president and driving force behind The James Bond 007 Fan Club, is not a man to be easily defeated by any Bond mystery, however, and after a few plays of the song, he was convinced the singer was Julie Rogers, best known for her hit, "The Wedding." He was able to track down her manager (and husband), Michael Black—coincidentally, Don's elder brother. Michael immediately confirmed Julie as the singer in question, but was not enamored to discover that she receives no credit on the release. Julie herself was quick to point out that her recording was not intended for demo purposes. On the contrary, she was actually chosen to sing the new Bond title theme on the strength of her aforementioned hit. As she rightly points out, "Successful TV and recording artists do not record demos!" Her song was recorded at CTS studios, Bayswater with Barry himself conducting a 60-piece orchestra. Julie believes that only late pressure from the producers resulted in Nancy Sinatra eventually taking over as vocalist.

Although Sinatra did indeed get the job, she was by no means second choice, either! According to Bricusse, Barry had already lined up Aretha Franklin on the eve of her signing for Atlantic Records. However, the producers were insistent on using Nancy Sinatra who'd just topped the charts with "These Boots Are Made for Walkin'." The original soundtrack album provided its own curio in the form of differing final tracks for the British and American markets. Whereas the British album contained "Twice Is the Only Way to Live"—an instrumental play-out of the main theme—the American release contained "You Only Live Twice—End Title" (vocal by Nancy Sinatra) which is precisely what cinema audiences heard during the closing moments of the film itself. All subsequent European reissues corrected the final track title on the artwork to bring it in line with the American album, but the record itself still included the instrumental! More recently, EMI have issued the album on CD, and on this occasion the credits and the music coincide to include the Sinatra vocal.

For the first time since FRWL, an instrumental was used to accompany the opening credits for *On Her Majesty's Secret Service*—probably resolving the problem of fitting suitable lyrics around the rather cumbersome film title. Although Barry's most recent Bond collaborator, Leslie Bricusse, was convinced of his ability to write a suitable lyric, the decision to opt for an instrumental proved inspirational.

The film's screenplay was based on Fleming's original story depicting Bond's romantic entanglement and eventual marriage to Tracy. To complement the courtship scenes Barry wrote a beautifully haunting melody with the working title, "We Have All the Time in the World," directly lifted from one of Fleming's lines from the book. This combination of music and title provided Hal David with the skeletal framework around which a lyric could be constructed. Although he had only just left the hospital after a long illness, Louis Armstrong was considered the ideal person to sing the finished song, on John Barry's own suggestion. "There was a line in the script, almost the last line—'We have all the time in the world,' as his wife gets killed, which was also in Fleming's original novel, and I liked that as a title very much. Now I'd always liked Walter Huston singing 'September Song' in the film *September Affair*, where as an older character he sang about his life in a kind of reflective vein. So, I suggested to Cubby Broccoli and Harry Saltzman that Louis Armstrong would be ideal to sing our song in this fashion." Tragically, it was to be his last recording before his untimely death. "He was the sweetest man alive but hav-

ing been laid up for over a year, he had no energy left. He couldn't even play his trumpet and still he summoned the energy to sing our song. At the end of the recording session in New York City he came up to me and said, 'Thank you for this job.'"

The Armstrong song was a huge hit in Italy, thanks, according to Barry, to a DJ based in Rome, who played the record virtually non-stop for an entire evening. Such saturation coverage sent it hurtling to number one, where it remained for nine months! Barry commented: "Italy was the only country where we had any success with the song. It was a very heavy song so we couldn't use it as the title track. It was buried inside the film and that probably hurt its chances of success. The song itself was written for a very emotional moment. I had pictured Sean Connery in the role of Bond when Hal and I first wrote the lyrics. If it had been Sean who married Diana Rigg and then lost her to Blofeld, then the song would have been beautiful and highly appropriate. Having Sean Connery and Diana Rigg together in the last scene would have really created a bombshell of a moment. With all due respect to the inexperience of George Lazenby, he couldn't have created a boiled egg in that last scene!"

The lack of success for Armstrong's song outside of Italy was remedied in England almost exactly 25 years later, when it was used for a television commercial for Guinness! Public demand saw EMI issue the song as a single (coupled with Barry's "OHMSS—Main Title"), and it climbed to number three in the charts!

Actor Charles Gray met an early death in *You Only Live Twice* in the guise of his part of Dikko Henderson, Bond's initial contact in Japan, but was reincarnated in the form of Ernst Stavro Blofeld for *Diamonds Are Forever*, the seventh film of the series. Sean Connery was persuaded back for a final appearance as James Bond, after United Artists promised to back two of his own future film projects, plus the payment of an enormous fee for his services. John Barry needed no such encouragement to work on his own seventh Bond score, although afterwards he was reportedly furious with co-producer Harry Saltzman's low opinion of his theme song, performed by Shirley Bassey in her own inimitable style.

According to Don Black, Saltzman thought the lyrics ("Hold one up and then caress it, touch it, stroke it and undress it") were "dirty." Barry, after questioning Saltzman's competence to make a critical analysis of the song, virtually threw him out of his Cadogan Square apartment. Fortunately the producer's reaction was not shared by others and the song ended up winning an Ivor Novello Award for Barry and Black. As usual, Barry produced some moments of memorable music for the film score, particularly for the action scenes, but regrettably, very few of these found their way onto the soundtrack album, a lot of which reflected the Las Vegas mood music.

Barry's anger with Saltzman influenced his decision not to score *Live and Let Die*, the next film in the series, Roger Moore's first. (Director Guy Hamilton said that while filming *Live and Let Die* on location, an unsolicited title theme-song demo tape arrived from Paul McCartney—they weren't going to turn that down!) By 1974, however, Barry, having honored his commitment to the musical, *Billy* (the other reason why he wasn't able to score *Live and Let Die*), was once again able to lend his considerable talents to a Bond film. In fact, after turning down many other films due to his involvement with *Billy*, Barry now had a heavy schedule, and consequently may not have been able to devote sufficient time to *The Man with the Golden Gun*. Apparent-

ly, he wrote the complete score in just three weeks, and, according to Don Black, he hated the title song they wrote together (didn't we all?). Vocalist Lulu was not at her best on the recording session, either, due to a sore throat, and the resultant single sold very poorly—one of the few Bond theme vocals to miss the charts completely. Barry's album was a reasonable representation of the film score, and included an excellent jazz-style version of the main theme, but Barry appeared to be giving signals that he was getting a little bored with James Bond.

Barry was badly missed on 1977's *The Spy Who Loved Me*. His absence could be explained by his now permanent residence in America, and the tax problems which would result from him setting foot again in Britain. Whereas his replacement, Marvin Hamlisch, wrote an excellent theme song, "Nobody Does It Better," the rest of his score didn't match the requirements of a 1970s Bond film (although, rather surprisingly, it received an Oscar nomination—something not yet achieved by any of John Barry's Bond scores!). Fortunately, however, *Moonraker* was shot partially in France and Barry was able to return and record the music at Davout Studios, Paris.

"Moonraker" is another excellent, haunting song (I thought so, anyway), performed by Bassey in her most sensual fashion, and it was a major surprise when it failed to register in the charts. A much faster, almost disco-style Bassey rendition of the song accompanied the end credits, and both versions made up the single, although in Britain, the label credits were reversed—doubtless causing considerable initial confusion to radio presenters!

Incidentally, according to rumors, Frank Sinatra was originally approached to sing the theme song, then known as "Think of Me," with lyrics written by Paul Williams, but turned it down. The song was then recorded by Johnny Mathis but eventually dropped from the film altogether.

It was on John Barry's recommendation that Bill Conti got the job of stepping into his conductor's shoes for *For Your Eyes Only*, in 1981, when he himself was unavailable. However, in 1983 he made the decision to return again to England where he not only settled an outstanding tax bill, but also bought a property to use as a London base. He returned to Cadogan Square where he'd previously owned two flats in the '60s.

John Glen had started his long run as Bond director with *For Your Eyes Only*, but *Octopussy* was the first time he and Barry had worked together as director and composer. However, as he recently told John Williams, he had known Barry from many years previously. "In the '50s when I was a national serviceman stationed on the east coast of England, playing at the local town hall was The John Barry Seven. Later our paths were to cross again. As a film editor I was associated with John on several movies. I remember *On Her Majesty's Secret Service* particularly well, as this was my introduction to the 'big time.' John wrote a particularly memorable score for the ski chase sequence using a moog synthesizer, at that time a novel instrument. He was always searching for that unique sound, sometimes new and sometimes from an ethnic source. Of course, the search for the broken guitar which gave 'The James Bond Theme' in *Dr. No* such a great quality, is legendary in Bond circles. Never to be repeated as Vic Flick apparently threw it away. What else would a great guitarist do with a cracked guitar? [Note: Vic told me that story is rubbish!] John was lost to the Bond films for a number of years and I was fortunate that he was able to return for three of the films I directed: *Octopussy*, *A View to a Kill* and *The Living*

**Daylights.** As a director what can one say to John Barry about the music for a Bond film? His contribution to the success of the series has been enormous. His needs were always very simple. A piano, a Moviola and not very much time. Six weeks was about as long as he got. Bond films always had a pressing release date and then there was always the title song."

The majority of Bond films have themes with titles to match that of the films, but on occasions this isn't possible. Such an event occurred in 1977, when although the words "The Spy Who Loved Me" were cleverly incorporated into the theme song, it was actually entitled "Nobody Does It Better." "Octopussy" was considered entirely unsuitable for a song title, when Barry and his new lyricist Tim Rice began work on the theme, and Barry had some rather unusual though shrewd advice for Rice. He told him that whatever he wrote, at least one of the film executives was sure to dislike it. Therefore, the way to proceed was for him to write half a dozen songs, in which case the chances were that they would all like at least one of the same songs! This theory proved a correct one and "All Time High" was chosen. For the singer, perhaps surprisingly, Rita Coolidge became the flavor of the moment, even though it had been over five years since her last chart success—at least in England, with "Words." But the producers were convinced they had a "standard" on their hands and wanted someone of the class and easy-listening singing style of Coolidge to perform it. In the event, their conviction proved accurate as the single reached only number 75 in the U.K. charts but has since gone on to become something of an evergreen.

John Taylor, of Duran Duran, a Bond/Barry fan, had originally suggested to Cubby Broccoli that the group would be ideal to write and sing the theme song for *A View to a Kill*. However, when they got the job, their initial reaction was one of fear! But, of course, they simply couldn't refuse, and Barry was apparently keen on working with them. Lead singer Simon Le Bon: "He didn't really come up with any of the basic musical ideas. He heard what we came up with and he put them into an order. And that's why it happened so quickly, because he was able to

separate the good ideas from the bad ones, and he arranged them. He has a great way of working brilliant chord arrangements. He was working with us as virtually a sixth member of the group, but not really getting on our backs at all. He gets half a writing credit but all he really did was to make sure that he was able to use what we wrote later on in the film, to add orchestration and so on. He just wanted to make sure that what we did didn't make him wince."

Barry was amused by John Taylor's knowledge of his work: "He knows more about stuff I've done than I know myself. He'd pick out a scene from an old movie, and I mean old, and talk about it like I'm supposed to remember it as if it were yesterday!" Following the departure of CTS's resident engineer John Richards to work in America, *A View to a Kill* was the first occasion on which Dick Lewzey had been entirely responsible for the mixing. He was also responsible for recommending orchestrator Nicholas Raine to Barry, and the two have worked together on many occasions since.

For the next film in the series, *The Living Daylights*, Barry unusually wrote a separate theme for the end titles. He commented: "I thought it would be lovely at the end of the movie, instead of going back to the main title song, to have a love ballad which is the love theme that I used throughout the four or five love scenes in the picture." This theme was sung by Chrissie Hynde of The Pretenders, and she also wrote the words. Another Barry/Hynde song was included within the body of the film, "Where Has Everybody Gone?" and both were recorded with synthesized backing at Paradise Studios, Chiswick, London.

Barry had started work on *The Living Daylights* in May 1987 and the score was recorded digitally on a 24-track machine during one week, again at CTS, Wembley. Both Barry and Lewzey were impressed with this format; Barry recalled that he had recorded the very first digital film soundtrack, Disney's *The Black Hole*. "I love digital—it's just that much better than analogue, everything major I've done has been onto digital." A majority of the score used synthesized rhythm tracks and Barry added: "I wanted to put in these tracks and they really cut through. We've used

them on about eight pieces and when we got them mixed in with the orchestra it sounded really terrific with a lot of energy and impact, a slight freshness and a more up-to-date sound."

Barry wrote 57 minutes of music for this film in just four weeks! Band tracks were laid down at Maison Rouge Studios in South London, and the orchestral overlays were done at CTS. The tapes were finally remixed at the Power Station in New York. John Barry was reportedly not too happy working with a-ha, who were selected to sing the main theme song, comparing the experience as "Like playing ping-pong with four balls."

By the time production of *Licence to Kill* rolled around in 1988/89, Barry was unfortunately critical ill and unable to score the picture. He in fact nearly died; as he told Royal Brown, "My esophagus ruptured. It was a health-food drink that proved totally toxic. There's still an impending lawsuit going on. It took me 14 months recuperative time and four operations. And it was two years before I started [films] again." Michael Kamen was selected to score the film in Barry's absence, and Vic Flick returned to play guitar on the sessions. Originally, Flick and Eric Clapton were to have performed the title theme as an instrumental but the producers had a change of heart—hence Gladys Knight, leading to a very un-Bond-like situation (repeated on *GoldenEye*) of having a title song which appears nowhere else in the film, and in which the score composer had no involvement. Oddly, Barry, Bricusse and Newley now get a writing credit for the Gladys Knight song, presumably due to its "homage" of the "Goldfinger" chords in its opening bars!

For information on *GoldenEye*, refer back to the interview with Eric Serra on p. 10. (We don't know yet why Barry didn't do it.) This article (and the accredited quotations within) is adapted from the forthcoming book *The Music of John Barry*, by Geoff Leonard, Pete Walker and Gareth Bramley, to be published in summer 1996. Big, beyond-the-call-of-duty, special FSM-thanks go to Geoff Leonard for providing so much great information for this "Bondmania!" issue.

## FILM SCORE MONTHLY BACKISSUES

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## DC 4 Decades

by KEN SUTAK

**Q**uick: what is the most popular TV theme song ever?

If you answer this question with an automatic outburst of "Day-vee! Dayyyyyy-vee Crockett!" you're old enough to remember the biggest kiddie craze of them all, which occurred exactly 41 years ago this winter.

On the other hand, if you're still twentysomething or even thirtysomething, maybe this will conjure up the extent of the event. In both the unexpectedness and the scale of the phenomenon, the mid-'50s Davy Crockett craze was like the late-'70s *Star Wars* craze—times ten.

At the center of the craze, binding its various phases together just like it held together the Davy Crockett series itself, was an innocuous little tune repeated throughout the original shows for a total of 21 stanzas, each capped by that recurrent refrain which usually culminated in the immortal coda: "King of the Wild Fron-tier!"

Today, just about every good-condition vinyl record of the "Ballad of Davy Crockett" which has survived with its picture sleeve or artwork cover intact has become a Baby Boomer collectible. Those that feature attractive art have also become frameable or "open" display items which have ascended to the higher status of (get ready for this, soundtrack collectors) "Americana." Not only are these picturesque old records showing up at antique toy shows with increasing frequency, if not higher prices (yet), some of them have even begun to be shown in museum collections. This kind of public imprimatur augurs a pricey auction future outside the normal channels of record collecting.

Even so, DC records comprise a bargain basement outlet for DC collectors overall. *Real* Davy Crockett memorabilia stands at the top of this particular edifice: for instance, letters written by Crockett while in Congress have lately brought up to \$30,000 at auction. And in between such highs and lows is all the goofy stuff associated with the '50s' most famous fad. One example: the rarest Davy Crockett cookie jar (seven different ones were manufactured) recently brought \$1,000 from a had-to-have-it DC collector.

So for those of you who were there at the spontaneous creation of the craze, as well as for those who weren't, here's what happened way back in the early days of television to whet (or rekindle) the appetites of today's toy treasure hunters.

On October 17, 1954, Walt Disney premiered his new "Disneyland" TV show on the ABC tele-

vision network. The first presentation acquainted the audience with the format of the show, which would offer assorted installments under four generic banners related to Disney's about-to-open theme park: "Fantasyland," "Frontierland," "Adventureland" and "Tomorrowland."

One segment of the first show featured a virtually unknown young actor named Fess Parker singing several verses of a song called the "Ballad of Davy Crockett." Viewers were informed that this song was from an upcoming series of "Frontierland" shows based on the life of the famous American folk hero, to be portrayed by young Mr. Parker. This was at a time when the idea of a prime-time dramatic series based on a continuing character (as opposed to an anthology series) was new. It was also a time when most adults in the audience had just purchased their first TV set within the past year or two.

The DC series, consisting of three one-hour episodes, had been in production since early September 1954. During the editing of the rushes for the first episode, which dealt with the Creek Indian Wars during the War of 1812, it was realized that the transitions between sequences were not very smooth. Therefore, Tom Blackburn, the scripter of the series, began writing four-line verses for a song that would link the sequences together. As both the daily footage and verses accumulated, Blackburn turned his ditties over to George Bruns, a new Disney staff composer who had been assigned to score the series, and asked him to come up with a suitable melody. Bruns would later say that he devised that melody in no more than 20 minutes, never intending or even dreaming that it would become a hit song.

The first episode, "Davy Crockett, Indian Fighter," was broadcast on December 15, 1954. It apparently was watched by every kid in the United States with access to a TV set. When the first show was over, an entire generation of post-war American children had fallen in love with Fess Parker and Davy Crockett, who forever after would be considered as one and the same.

The second episode, "Davy Crockett Goes to Congress," was broadcast on January 26, 1955. By then, Bill Hayes's recording of the "Ballad of Davy Crockett" had already begun to climb the *Billboard* "Top 40" chart, owing to the foresight of Archie Bleyer of Cadence Records. Bleyer had seen Fess Parker sing the song on the "Disneyland" show in October. Sensing a thunderbolt in the making, Bleyer was the first record producer to license the song from Disney, and hence the first to reach the market with a rendition. Eventually, the Cadence single (1256), which also featured the "Farewell" number from the final episode, would reach No. 1 on the *Billboard* chart, stay there for five weeks, and remain in the "Top 40" for 20 weeks altogether.

In the meantime, a wider merchandising phenomenon had begun to take off as well. Because Davy Crockett was a historical figure, as opposed to a fictional character owned by the studio, any manufacturer in the United States could slap Davy Crockett's name or likeness on its products so as to exploit the popularity of Disney's smash hit series without having to pay Disney a license fee. The result was the sudden appearance of all kinds of tie-in merchandise.

Then came the prideful news from "Disneyland's" announcer that on the next and last episode of the popular Crockett series, to be broadcast at the end of February, Davy Crockett would go to Texas "to take his place in America's finest hour of human courage." And with this euphemistic announcement of Davy's impending death, the DC craze became something almost communal throughout the country.

Right behind the Hayes record headed for No. 1, three more recordings of the infectious ballad ascended the "Top 40" chart at the same time. "Tennessee" Ernie Ford's version (Capitol 3058) went to No. 5 and had a 17-week run. Another one by Walter Schumann's chorus (RCA 3058) reached No. 14 and had a 6-week run. Fess Parker's own version, recorded even before the October 1954 televised performance but not released until after the Hayes version had become a big hit, also charted. Twelve other cover versions came close to making the "Top 40" chart as well. Meanwhile, the non-vinyl merchandise poured forth: coonskin caps, buckskin jackets and "leggings," canvas pup tents, books, magazines, comics, bubble gum cards, lunch boxes, musical instruments, plastic flintlock rifles and pistols, rubber tomahawks and bowie knives, all sorts of furniture and puzzles and penny banks, anything in fact on which one could impress Davy's name and/or face.

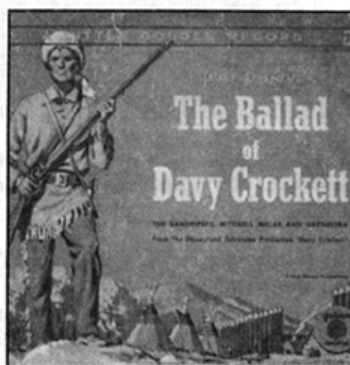
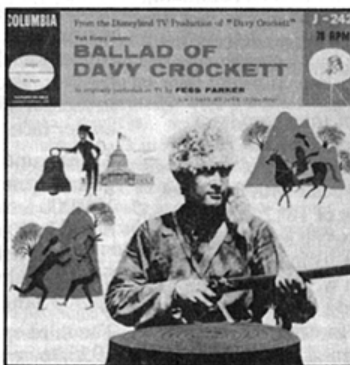
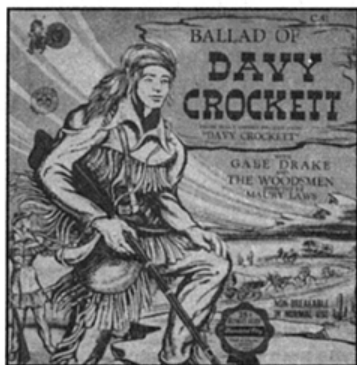
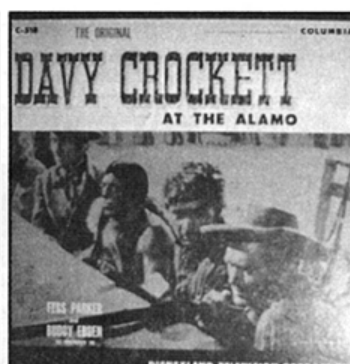
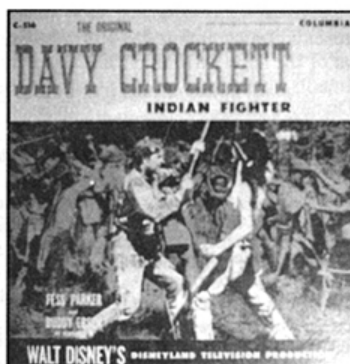
At the same time, the completely caught-off-guard Disney executives reported receiving over 100,000 letters and telegrams pleading with them not to let Davy die. However, the final episode, "Davy Crockett at the Alamo," had already been filmed, and was being edited and scored for its approaching air date.

The third episode was shown on February 23, 1955, to coincide with the start of the 13-day siege on the same date in 1836. Unable to escape the historical outcome, Disney nevertheless came up with a finale that—thanks to the "Ballad" and a smart film editor—managed to relieve the anxieties of millions of parents, while paradoxically producing the most famous television death scene of the '50s. Davy, shown as the last defender to die, heads the final words of his mortally wounded sidekick, Georgie Russell ("Give 'em what fer, Davy!"). Then he starts swinging his rifle, "Old Betsy," at the oncoming enemy soldiers atop the makeshift battlements. As the camera closes in on this monumental icon, the scene fades into a shot of the battle-worn flag of the Texas Republic, which in turn fades into the closing of Davy's diary. Meanwhile, the 21st stanza of the song, the only stanza that Blackburn himself didn't write because it was concocted at the last minute, gently declares:

*Story books tell they was all cut low  
But the truth of it is it just ain't so  
Their spirits will live and continue to grow  
As long as we remember the Al-a-mo!  
Day-vee! Dayyyyyy-vee Crockett!  
Fightin' for lib-er-tee-eeeee!*

The phenomenon didn't stop there. The impact of the three-part series was so seismic that Disney re-edited the three one-hour episodes into a 90-minute feature, which was released to theaters that summer to resounding box office success. Two "prequel" episodes were also put into production: "Davy Crockett's Keelboat Race," which aired on November 16, 1955, and "Davy Crockett and the River Pirates" (broadcast on December 14, 1955, or almost exactly one year after the first episode). In addition to more lyrics to the "Ballad," two new songs were written by the Bruns/Blackburn team for these shows: a jaunty ode to Mike Fink called "King of the River," plus a fiddler's tune called "Yaller Yaller Gold." Then these two episodes were spliced together to form a second theatrical feature, which became Disney's big summer release for 1956. By then, that staple of prime-time television for the rest of the decade—the TV western—had begun to flood the airwaves thanks to the success of the Crockett series.

When the Davy Crockett craze was over, and a zillion coonskin caps were being put away for



posterity, George Bruns and Tom Blackburn were rich. Over 200 recordings of the "Ballad" had been issued. No less than five other songs culled from Bruns's scores for the series had been recorded numerous times as well. Over seven million records had been sold of the "Ballad" alone. The whole fad had been a hell of a "hoot," which is to say, an unanticipated good time. As Blackburn explained to writer Bill Chemerka for a 1987 profile of Parker: "When I first played a tape of the song to my family, they laughed! But when they each got a brand new car from that song a few months later, they didn't laugh anymore!"

One drawback to this phenomenon was that all those millions of records were sold almost exclusively to children, or to parents who purchased them for their children. And children, as we all know, wreck records—causing parents throw away their children's wrecked records.

Which is why all this stuff, in anything even approaching excellent condition, is rare today. Here's an overview of the choicest collectibles among the couple hundred Crockett records released, along with a guide to the kind of prices they garner nowadays from DC collectors, 1950s nostalgists, investors in Baby Boomer memorabilia, or people like me who simply like the neat graphics and the fond memories they evoke.

The kingpin of all this "King of the Wild Frontier" recording activity was Columbia Records, which ran a virtual cottage industry in it. Columbia released the so-called soundtrack album to "Davy Crockett, King of the Wild Frontier" in tandem with the 1955 release of the film (CL-666). Aside from featuring a distinctive "orange" artwork cover, dominated by a close-up of Fess in his DC garb, this is not a soundtrack album at all; it's just a juvenile story-teller record narrated by Buddy Ebsen, acted out by Parker and Ebsen, and backed up by non-cast line readers.

The LP combines three previously released 78 sets (two discs each) from the three respective television shows, with different tie-in photo covers: *Davy Crockett, Indian Fighter* (C-516), *Davy Crockett Goes to Congress* (C-517), and *Davy Crockett at the Alamo* (C-518). These 78 sets were issued in both boxed editions and gatefold paper sleeves with identical covers under the

same numbers. The box sets are sturdier, but the paper sleeves open up to reveal a gallery of nine black-and-white photos from all three episodes, and are somewhat more prized as a result. Content-wise, altogether they contain about half of the 21 stanzas of the "Ballad," sung by a smaller chorus, plus snippets of Bruns's orchestral score played by a reduced studio orchestra and overlaid by some of the silliest sound effects imaginable. However, Parker, Ebsen and company do sing the moving "Farewell" on this disc pretty much the way it was done in the film.

These Columbia TV tie-in recordings were also issued in EP formats, using the same cover art as the 78 sets (B-2031, B-2032 and B-2033). At the present time, the 78 sets run about \$50 apiece in "store stock" condition, which is also what a mint or near-mint copy of the Columbia LP will fetch (for once, Osborne was right on the money here). The EPs go for considerably less—\$15 to \$25 a pop as a rule—but they seldom surface in good condition.

Columbia also issued a double 78 set from "Davy Crockett and the River Pirates" in a color gatefold paper sleeve, which again opens up to reveal a gallery of photos from the film (J-261). This item is the rarest of all the Columbia DC records, and probably is worth twice as much as any of the other sets. According to Osborne, there was an EP equivalent of this set, too (B-2073, re-titled *Davy Crockett and Mike Fink*), but no DC collector I know has ever seen one.

Then there were the Columbia picture-sleeved singles, both on 78 and 45 rpm, with the 78s being more prized today, simply because the size of the artwork sleeves is so much larger. Fess Parker's rendition of the "Ballad" (with a nice color photo cover) is on J-242 (the 78) and J-4242 (the 45). Parker's follow-up pairing of "Old Betsy" and "Be Sure You're Right" is on J-252 (the 78), and though I can't confirm a 45 single, there must have been one. ("Old Betsy" is based on a subsidiary theme in the Bruns score, and "Be Sure You're Right (Then Go Ahead)" is based on Davy's motto.) Columbia even released a Fess Parker record of the two new songs from "Davy Crockett and the River Pirates" (4-40568 is the 45; was there a 78?). All these DC singles are rare, and typically run anywhere from \$25 to 50,

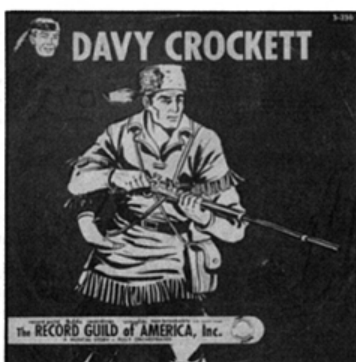
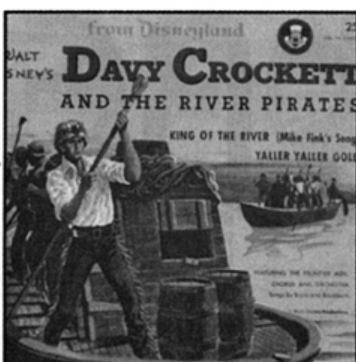
provided the artwork sleeves are unmarred.

As for the LP compilation of the 78 sets, this is probably the rarest of all 12-inch Columbia soundtrack albums issued commercially, and not just because the end users were kids. The Walt Disney Company, which didn't have a record label in 1955 when CL-666 was released, started one the following year. Soon afterward, it re-purchased the rights to the album from Columbia, thereby cutting off re-printing possibilities for CL-666. "Disneyland Records" then re-issued CL-666 under its own label in 1958, re-titling the album *The Three Adventures of Davy Crockett* (WDA 3602). The second of only two WDA storyteller albums (the other one is *The Four Adventures of Zorro*), this first reissue of CL-666 is an impressive gatefold production featuring a 12 page "book" that contains about 25 black-and-white shots from the Davy Crockett series, some of which are reproduced nowhere else. Consequently, the WDA reissue album is as much of a prime DC collectible as CL-666, and is worth at least as much in mint or near-mint condition. However, the subsequent "Disneyland" reissues of this album are not: ST-1926 (same artwork cover, but flat); DQ-1315 (ditto); and 1315 sans prefix (with bright yellow borders around the cover art). While the ST and DQ editions are hard to find, the yellow-bordered 1315 is fairly common, and still pops up in cut-out bins.

Probably the most often displayed DC record is Bill Hayes's version of the "Ballad" in its 78 single format (CSS-1), if only because this version was the one to reach No. 1 on the charts. However, the evocative "yellow" cover art invites framing, and in fact a picture-sleeved copy is now on prominent display at the Smithsonian Museum of American History in Washington, D.C. (match that, *Caine Mutiny*!). Bill Hayes also recorded a 10-inch spoken word album on Folkways titled *The Real Davy Crockett: Bill Hayes Tells Davy Crockett's Own Exciting Story* (FP-205). In keeping with the real Davy Crockett's talent for telling tall tales, this is an enjoyable and occasionally quite funny rare record.

Since *fun* was what the DC craze was all about, at least in retrospect, it's worth noting some of the *gimmick* records that emerged at the time, also. RCA's resident novelty singer of the 1950s,





Lou Monte, recorded "King of the River" and "Yaller Yaller Gold" cover versions of Parker's (RCA 47-6246), without really needing to spoof them. However, over at Capitol, a Klezmer band-leader named Mickey Katz recorded a Borscht-Belt parody of the "Ballad," re-titled "Duvid Crockett (King of Delancey Street)," which has to be heard to be believed (my thanks to Record-man, natch, for unearthing a copy for me to hear). Some years later, even Buddy Hackett warbled a non-sequitur version of the "Ballad" to lead off Disneyland's *The Love Bug* storyteller album (don't ask why).

Of course, kiddie versions of the "Ballad" as well as all the other spin-off DC series songs abounded on the recognized children's record labels of the time as well. Moreover, these were the versions that were often licensed to non-record manufacturers for use as commercial tie-ins intended to promote their wares. The ones with the most colorful picture sleeves were issued by Golden Records: the "Ballad" (D-197), "Be Sure You're Right"/"Bang Goes Old Betsy" (D-213), and the ubiquitous pairing of the "Davy

Crockett and the River Pirates" songs (D-238). These run about \$20-25 at toy shows in "store stock" condition, including sleeves. Other popular 78 rpm kiddie record versions of the "Ballad" were released by RCA Bluebird (bad artwork), Cricket (good artwork), Peter Pan (no artwork, just lettering) and the Record Club of America (red artwork). The latter record (5-356) is especially noteworthy, because there was a picture disc version (no number imprinted) of this record, employing the picture sleeve artwork, in natural colors, albeit with the background figures reversed. This is the only known DC picture disc from the period, and the only copy I have ever seen was offered for sale at \$250 several years ago by the last 78 dealer in New York City (Records Revisited), and acquired for slightly less than that sum by a prominent DC collector. I call this one the *Comanche* of Crockett records.

When it comes to cashing in these Crockett albums, assuming you have or come across any of them, my advice is: *don't*. Hang on to them for a while. Better yet, hang them on the wall. These DC records are like "sunshine in your pocket":

they bring joy. And if they don't do that for you, then give them away to a museum curator. Remember, these aren't just records anymore. Now they are "Americana," which needs to be saved.

There are two exceptions to this advice:

First, if you could care less about this "Americana" business, sell them to a rare toy dealer. The dealer will see to it that they end up where they belong, for a fair price.

Second, if any of you guys have mint or very good copies of CL-666, or WDA 3602, or J-261 (that's the *Davy Crockett and the River Pirates* 78 set), *don't* hold on to them. Instead, write to me, because I'll either trade well for them or buy them from you. (See, I get to wind up with an ad in return for doing this article and acquiring these pictures mainly from other people's collections.)

*Ken Satak can be reached at 605 Third Avenue, New York NY 10158. Most records pictured are from the collections of Murray Weissman and Mike Murray (aka Recordman).*

## SOUNDTRACK ALBUM ODDITIES: PART VI H - CDs vs. LPs

by ANDREW A. LEWANDOWSKI

We continue our review of differences between LPs and CDs. Send any updates to the author at 1910 Murray Ave, S Plainfield NJ 07080-4713.

**The Incredible Shrinking Man:** Hans Salter's score to this classic sci-fi flick was originally released in 1980 as a 16:30 suite on a Tony Thomas LP, *The Classic Horror Music of Hans J. Salter* (TT-HS-4). In 1994 a slightly longer suite (18:05) was released on an Intrada CD (MAF 7054D).

**Jerry Fielding Film Music:** The 2LP album (Citadel CT/JF-2/3) of Jerry Fielding's music was titled *Four Film Suites by Jerry Fielding*. It contained suites from *Lawman*, *The Mechanic*, *Straw Dogs* and *Chato's Land*. In 1990 Bay Cities released a 2CD limited edition (BCD-LE 4001/02) of most of what was in the vinyl set plus some additional scores. The selections for *Lawman* and *The Mechanic* are the same on both releases; *Straw Dogs* on the CD is missing the "Entr'acte" (2:02) found on the LP; and *Chato's Land* is represented by two selections on the CD: "Main Title" (4:39) and "Fruits of the Incursion" (3:30). However, the LP set contains 4 additional *Chato's Land* cuts: "Guerrilla Maneuvers" (4:04), "The Indian Convention" (3:48), "Wild Horse Roundup/Moment of Mourning" (2:14), and "Attack in the Gorge" (2:40). To fill the voids created by the omitted selections, Bay Cities more than made up the difference by adding a 19:25 suite from *The Big Sleep* (1978 remake), as well as all 13 bands from *The Nightcomers*, originally released on a Citadel LP (CT-JF-1). Also Bay Cities later released an expanded edition of *Chato's Land* on CD (BCD-LE-4005), with all of the LP tracks and more.

**Jules et Jim:** Georges Delerue's score to Truffaut's 1961 "French new wave" film was originally released on an EP45 (Philips 432.728 BE) with 4 selections totaling 9:39. The score was reissued on the Belgian Prometheus label (PCD 103) as a 26:25 suite comprised of the main themes. Filling out the rest of the CD is Delerue's score to *La Cloche tibétaine* (22:29).

**The Jungle Book:** The music score to this Disney animated classic was done by George Bruns. When the soundtrack LP (Buena Vista STER 4041) was released in 1967 only one selection out of nine was from Bruns's instrumental score: "Main Title" (2:40). In 1990, for the re-release of the film, Walt Disney Records released a CD (606122) which contains 17 tracks. Of these 8 are by Bruns: "Overture" (2:40), "Baby" (2:09), "Monkey Chase" (1:04), "Tell Him" (2:13), "Jungle Beat" (1:20), "What'cha Wanna Do" (3:07), "Tiger Fight" (2:41) and "Poor Bear" (1:05).

**King Kong:** The 1976 stereo re-recording of this Max Steiner score was

conducted by Fred Steiner and released on LP (Entr'acte ERS-6504); it was reissued in 1983 as an audiophile pressing (Southern Cross SCAR-5006). In 1993 the recording was issued on CD (Label 'X' LAX 10) with one extra track: the RKO Radio beacon and the original main title from the film.

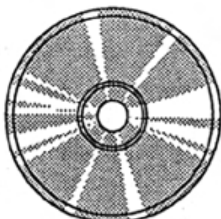
**King of Kings:** In 1961 MGM released a deluxe LP box set (1E2/S1E2) in mono and stereo of this Miklós Rózsa score to the story of the life of Christ. The LP contained 16 selections; it was reissued in mono on MCA 39056. In 1992 Sony Music issued a CD (AK 52424) "transferred directly from 35mm music tracks." It contained 26 selections totaling 75:53. There are differences between the MGM and Sony recordings such as alternate versions of the "Prelude." For a more detailed analysis of the CD, see Doug Raynes's review in *Soundtrack!*, Vol. 11, No. 43 (Sept. 1992), p. 30-31.

**King Solomon's Mines:** The CD release of Jerry Goldsmith's score (Intrada FMT 8005D) contains 18 bands of music. The U.S. (Restless 72106-1) and Milan (A259) LP releases each contain the same 10 bands. The Spanish LP release (Vinilo VSD 1016) contains 13 bands. The following tracks are not found on the Spanish LP: "Welcoming Committee" (0:48), "The Mummy" (1:10), "The Chieftain" (0:58), "The Mines" (1:20) and "Falling Rocks" (4:05). The U.S. and French LPs are missing those as well as: "No Sale" (3:22), "Have a Cigar" (3:24) and "Under the Train" (2:57).

**Krull:** James Horner's popular score to this 1983 fantasy epic was released in the U.S. on a Southern Cross LP (SCRS 1004) with 8 selections, and on a U.K. Silva Screen LP with 6. It was issued on CD by Southern Cross (SCR 1004) with their 8 tracks. In 1992 the score was reissued on CD, this time as a limited edition (SCSE CD-4). Added were: "Main Title & Colwyn's Arrival" (7:34), "Quest for the Glaive" (7:22), "The Seer's Vision" (2:17), "The Battle in the Swamp" (2:40), "Quicksand" (3:37), "Leaving the Swamp" (1:59), "Ynyr's Death" (1:39) and "Inside the Black Fortress" (6:14). SCSE later issued a "gold colored" disc of this version as well.

**The Land Raiders:** Bruno Nicolai's score to this western starring Telly Savalas was released on a 1969 U.S. LP (Beverly Hills BHS 21) with 12 bands. In 1993 Prometheus released a CD (PCD128) with 14 selections; added were "The Saloon" (1:37) and "Against All Odds" (2:00). However, six other tracks contain more music on the CD than on the LP: "Gringo Bounty" (3:16 vs. 1:33), "The Only Good Indian" (2:44 vs. 2:13), "Nits Make Lice" (4:33 vs. 2:46), "Kate" (3:51 vs. 2:43), "The Two Luisas" (5:12 vs. 2:04) and "Retribution: Code of the Apache" (3:55 vs. 2:31).

# SCORE



**RATINGS:**  
5 best  
4 really good  
3 average  
2 getting bad  
1 GoldenEye

FSM is not responsible for the stupid opinions of its reviewers, only Lukas's own stupid opinions.

**The Mystery of Rambo** • AKIRA SENJU. Discovery 77029. 20 tracks - 50:31 • A gigantic hit in Japan, *The Mystery of Rambo* is a highly romanticized portrait of one of the nation's most popular writers of detective fiction, Edogawa Rambo. Using surrealistic cinematic devices, the film explores the mysterious power of his literary talent, which apparently brings to life one of his fictional characters, who then proceeds to draw him into a fantasmagorical landscape where the distinction between fiction and reality is blurred. It is visually sumptuous and riveting, albeit incoherent and a tad precious. Perfectly augmenting the fin-de-siècle European, Gothic ambience of the film, complete with a baroque castle perched on a precipice and a Japanese "marquis" attired like a de Sade character and smoking "mandrake roots" mixed with tobacco (I suppose he got tired of Cuban cigars) is Akira Senju's august score. It is orchestral and hardly underwrites any on-screen action, an approach which works surprisingly well within the dreamy, fantastic context of the movie, providing emotional emphases as well as atmosphere. "The Love Theme" begins with an eerie, translucent prologue that segues into silken but subtly complex refrains, at once resplendent and melancholy. "Main Title" and "Marquis Theme," on the other hand, are derived from a Strauss-like waltz laid down with minor chords, conveying dark foreboding. There are areas in which the influences from minimalism and other modern trends can be heard, but all selections are so richly melodic that the impression is overwhelmingly that of classical romanticism. I played this CD for house guests several times, and not only did all of them notice how beautiful the music is, they also invariably thought it was by some classical master ("Isn't this by Rachmaninoff?"). It certainly can be appreciated without having seen the film, and sounds more authentically "European" than most of the European film music I have listened to in the last several years. The performance is by the Czech Philharmonic Orchestra, conducted by Vaclav Neumann and Mario Klemens; production value is top-notch and sound mixing superb. 4½ • *Kyu Hyun Kim*

**Jumanji** • JAMES HORN. Epic Soundtrax EK-67424. 13 tracks - 51:06 • James Horner's latest disappointment is *Jumanji*, a Robin Williams vehicle featuring computer-generated elephants and monkeys. I was pleased that Epic's album opened with some neat menacing string and woodwind effects. I was not pleased when Horner whipped out his main *Jumanji* theme; it is trite and fluffy, stylistically similar to Shore's *Mrs. Doubtfire* in that it was written for a Robin Williams film and that it sucks. This score is basically nothing new. Once you hear Horner's on one of these special effects-laden kiddie films, you know what the score will sound like: diarrhea. When Horner isn't plodding around with his main theme, we are treated to pseudo-aleatoric string effects, shakuhachi blasts, and some bizarre, howling electronic animal noises. A lot of this is of a frenetic suspenseful nature; at least it's more active than anything in *Braveheart*. Since there isn't much development of the main theme, the action music is meandering, but not without its moments. Though track 12, "Jumanji," is tedious and repetitious, when Horner breaks out the neat processed animal shrieking, in what sounds like a silly homage to *Planet of the Apes*, it makes you forget for 50 seconds that you are listening to the nth rehash of his generic kiddie music. If you Horner people liked *Casper*, you will like *Jumanji*. The booklet includes a touching note from James Horner that says "Dear Didier Lepretre, I am a crap. Love, James." 2½ • *Alex Kaplan*

**Toy Story** • RANDY NEWMAN. Walt Disney 60883-7. 16 tracks - 53:49 • Randy Newman does Disney! And with films like *James* and *The Giant Peach* coming up, and following his entertaining stage musical, *Faust*, it looks as if Newman is enjoying writing music for fantastic images. Judging by his music itself, however, I hope he gets back to the sentimental weepies soon, as this album, which according to the Disney blurb "has

got the kind of energy that brings things to life," is a bit too energetic for its own good: the overall impression is one of a haphazard selection of musical ideas which together do not make a whole lot of sense. But then again, "sense" isn't necessary when you're talking Disney, and what Newman's score lacks in coherence it makes up for in unadulterated cartoonish fun. In fact, this is the most traditionally cartoon-style music that I've heard on a Disney album for quite a while, which is ironic as *Toy Story* doesn't fit into the "traditional" Disney cartoon/animation mold. Newman evokes *Tom and Jerry*—inspired fun with frenetic and charged passages, utilizing the entire orchestra in equal amounts so that you're always left guessing as to what is going to happen next. Listening to the score, you're left with the impression that it was probably filled with some interesting melodic material, but the ideas and the sonorities move at such a helter-skelter pace (which, up until *Maverick*, was unusual for Newman) that they simply get lost. Amidst all of this on the "Andy's Birthday" track, for example, the action is interspersed with some '20s big band jazz, *Maverick*-style wild west references and some direct quotation from Grieg's "Peer Gynt"—fun, if you're in the mood. The three original songs are typically bluesy but not nearly as good as the similarly styled examples from *Faust*, which leaves us with a pretty oddball soundtrack, as good as it is bad, as wonderful as it is plain annoying. 2½ • *James Torniainen*

**How to Make an American Quilt** • THOMAS NEWMAN. MCA MCAD-11373. 20 tracks - 43:25 • Following Thomas Newman's bizarre score for *Unstrung Heroes* is this eclectic soundtrack from Jocelyn Moorhouse's ensemble piece, *How to Make an American Quilt*. Nostalgic songs take up nearly half the disc (leaving Newman's score at just 25:31); fine in and of themselves, but they intrude into the original music at the most inopportune moments. The sudden activity of Benny Goodman's "Riffin' at the Ritz" after the delicate but short and emotional "Foolish Things" (in which a piano spells out a simple motif as solo flute and strings evoke such a heartbreakingly sad sound) is a shameful error of sequencing, probably on behalf of "supervisor" Tim Sexton. Elsewhere, the main "Quilting Theme" harks back to the lyricism of "Visiting Ruth" from 1992's *Fried Green Tomatoes*; the two scores overall are similar. *American Quilt*, however, is stylistically more varied, incorporating Newman's consistently inventive combinations of acoustic and electronic sounds, as in "Night Orchard" and "The Life Before." Thomas Newman's originality and magical touch knock me out every time. 4 • *James Torniainen*

**Across the Sea of Time** • JOHN BARRY. Epic Soundtrax EK 67355. 18 tracks - 43:03 • This CD features perhaps the most exquisite Romanticism since "Autumn in New York" and "Sweet Embraceable You" were the soup de jour. Rarely does one find a true melody in movie scoring anymore—nobody seems to be able to write one worth a damn. Instead composers opt for sonic booms and drums a plenty to move the pace along. *Across the Sea of Time* is different. Lush and poignant tunes in a kaleidoscope of colors sweep us away on a journey through the history of America from Ellis Island immigrants to the building of skyscrapers and the invention of the automobile and subways. 99 out of 100 composers would opt for a Nickelodeon style with honky-tonk tack piano a la Scott Joplin and rinky-tink ditties that we have all heard before ad nauseam—but not John Barry. His approach is one of emotion and nostalgia and heroism. If you are already a Barry fan you will find everything herein that made you love his music: gorgeous minor-key melodies with sweeping string harmonies, agitated cadences that would do 007 proud, sinuous and sensuous jazz for urbane sophisticates, ascending horns that soar to the heights of human emotion painted in dazzling orchestral textures. One special and unexpected treat is for a sequence in the film that has a flight over New York City, with much the grandeur of the "Flight over Africa" in *Out of Africa*—the melody originally written for *The Prince of Tides* and recast in *Moviola 1*

finds its most lavish setting here. The English Chamber Orchestra performs with perfection, and Epic's packaging is sparse but decorative. 3½ • *Terry Walstrom*

**Tetsuo** • CHU ISHIKAWA. Japan Overseas J094-0. 8 tracks - 37:42 • Cyberpunk was a term coined in the 1980s that was loosely attached to a movement of science fiction writers who envisioned fast societies transformed by impersonal monolithic corporations and their subsequent effects on overcrowded populations. Films followed suit (perhaps *Blade Runner* being the first). In 1989 a film called *Tetsuo: The Iron Man* was released. In harsh black and white it unflinchingly explored the result of an unnamed machine virus which attaches itself to the main character. Appropriately, Ishikawa's score to this and its sequel *The Body Hammer* are as fragmented and hyper-kinetic as the arresting images. Think of Philip Glass on crack! Composer Ishikawa's use of homemade percussion combined with industrial machinery sampling complement the films very well. This is to say that this is one of those pounding synth scores about which FSM readers debate. Unfortunately, with Ishikawa's cacophonous banging and monotonous droning, his score succeeds only too well in exhausting the listener who may not wish to catch the film's virus. As a separate entity, this intriguing musical experiment will not breathe beyond the film which gave it its birth. 3 • *Oscar Benjamin*

**Not of This Earth! The Film Music of Ronald Stein**. Varese Sarabande VSD-5634. 35 tracks - 62:32 • Oh, joy! Oh, rapture! The music to some of Roger Corman's films is finally released. The name Ronald Stein never really struck a bell with me, but listening to this CD—that runs the gamut from inspired lunacy (*Attack of the 50 Ft. Woman*) to sublime terror (*Dementia 13*)—pulled me back to my misspent youth devouring all such films on the local "Creature Features" and "Chiller Diller Theater." There are cues that are wonderfully evocative of the era, i.e. seminal bebop and rock 'n' roll in the track entitled "50 Ft. Rock and Roll!" On this CD you can be guaranteed to hear overblown horn usage, creepy violin playing and, of course (lest I forget), liberal usage of the organ!

Though many of these tracks accompanied unintentionally humorous movies, Stein's compositions have moments of subtle insight that were most definitely influential. Francis Ford Coppola's haunting and harrowing *Dementia 13* is well underscored by Stein's use of harpsichord to illustrate the ax murderer's childish state of dementia. It's my guess that many of the hack-and-slash film scores of the '80s were directly inspired by this unnerving work. Rounding off this compilation and what is undoubtedly the highlight of the CD is the knee-slapping and energetic score for the bizarre *Spider Orgy*. These tracks must be heard to be believed! Of special interest to bad-movie aficionados is perhaps the cinema's first rap performance, and it's warbled by the late Lon Chaney, Jr. Believe me, you may never be the same after you listen to this shocking rendition! *Incredible!* 4 • *Oscar Benjamin*

**Original Soundtracks 1 • THE PASSENGERS**. Island 314-524 166-2. 14 tracks - 58:11 • While not any particular soundtrack to a film, OSI is a collection of songs from obscure foreign pictures written by "The Passengers," consisting of Brian Eno, Bono and The Edge, Adam Clayton, and Larry Mullen Jr. It's not a legitimate U2 record, probably good for the band because this album is very... boring. The tracks are laid back, sounding almost like elevator music treated with some futuristic Vangelis touches. "Beach Sequence" sounds uncannily like Pink Floyd's "A New Machine," with the spoken dialogue over the electronic warbling. "Elvis Ate America" and "Let's Go Native" are the only two cues with an upbeat rhythm, but these can't save the album. On the plus side, Luciano Pavarotti and Howie B. contribute their talents to a few tracks, and like the last few U2 albums, the packaging is visually stimulating, with the clear CD tray revealing a collage of film strips. For Bonodites only. 2½ • *Jeff Szpirglas*

**Between Two Worlds** • ERICH WOLFGANG KORNGOLD. London 444 170-2. 19 tracks - 76:13 • John Mauceri conducts two Berlin orchestras, the Deutsches Symphonie and Rundfunk Sinfonie, in Korngold works for film and concert hall. *Between Two Worlds* (1944), one of Korngold's last film scores, is presented as a 30-minute suite of 14 chronological cues from the Judgment Day section of the film, in which a spectral ship carries WWII Londoners from this world to the next. This ravishing music is by turns sinister, mournful and exuberant as each character is judged to



journey on to heaven or hell. Moody, mystical stretches are contrasted with dramatic exclamations and romantic interludes. Sumptuous melodies abound and the orchestration shimmers. Solo instrumental passages drift in and out, most memorably a melancholy piano. From arresting opening fanfare to satisfying climax, the suite delivers a welcome sense of wholeness. The performance is precise but warm, emotive but not as heavy-handed as Gerhardt's recording of the main theme. The classical *Symphonic Serenade* for string orchestra, in its premiere recording, offers a change of pace from Korngold's typically mammoth orchestration, though it is hardly short on color. The lyrical first movement finds the composer in fine Viennese form with a melody to cherish for its elegance, warmth and gorgeous harmonization. The remaining three movements justify the title "symphonic," ranging from agitated allegro to an adagio that rivals Mahler for long, aching lines. The *Theme & Variations*, which sounds more American than European, is a brief treat to fill out the disc: the Suite and Serenade are the main events. Sound quality is excellent and extensive liner notes provide background on the composer, musical analysis, and details on restoration for this recording. 4 1/2 - James Miller

**BARBER/KORNGOLD: Violin Concertos, KOPF-GOLD: Much Ado About Nothing.** Deutsche Grammophon 439 886-2. 10 tracks - 61:10 • With the recent debate over film music in the concert hall, this 1994 classical release featuring violinist Gil Shaham and the London Symphony under Andre Previn is worth checking out for a sterling performance of Korngold's Violin Concerto (1945), which incorporates music from no less than four film scores: *Another Dawn*, *Juarez*, *Anthony Adverse* and *The Prince and the Pauper*. The first movement is highly expressive and tender, climaxing with string trills and cymbal crashes that send shivers up the spine. The second movement, "Romance," is a sad andante that ends, after some mysterious and agitated development, on a haunting, unexpected chord. A rambunctious dance based on *The Prince and the Pauper* makes for a thigh-slapping, jocular finale. Twittering runs in the winds remind of similar embellishments frequently employed by Williams. The bold, clever coda is a hoot. Surprisingly, Samuel Barber's Violin Concerto sounds more cinematic in some ways than Korngold's. The Barber is somber, even a little depressing, but beautiful and melodic—maybe Oliver Stone will use this too someday. Korngold's suite of incidental music for a stage production of *Much Ado About Nothing*, arranged for violin and piano, is tuneful and charming. Shaham, Previn and the LSO deliver with gusto. DG's patented 4D sound is exceptional. If the violin is not your cup of tea, steer clear. Otherwise, enjoy how Korngold processes material from four different film scores into a solid concert piece. 3 1/2 - James Miller

**The Days of Wine and Roses • HENRY MANCINI.** RCA 66603-2/4, 3CD set. 80 tracks - 220:28 • No one can say that Henry Mancini wasn't one of the big ones. He was prolific as hell. A brilliant arranger. An innovative composer. In his 30-year relationship with director Blake Edwards alone, he supplied two of film music's most enduring themes, "The Pink Panther" and "Peter Gunn" (a young guy named Johnny Williams played the signature piano theme on the latter). Now much of Mancini's work has been collected in this 3CD set, and the results are not good. While some of the music is wonderful, too much of it isn't even Mancini's. What is his stuff we've heard before—mostly on albums released previously by RCA. I wish the producers here had sweated a little for some rarities. Mancini's work for the film *Victor/Victoria*, for example, isn't here, and should be. Included is quite a lot of "Peter Gunn," "Mr. Lucky," and too many other TV themes, even "What's Happening." There are several pieces whose sources are not given, instrumentals with that soothing Mancini sound. But unfortunately, taken together these come across as exercises in calm frustration. Too many have that blasted Mancini chorus; for instance, the cut from *Charade* should have been the jazzy main title music, not the dull song with its yawny lyrics. A Mancini collection as ambitious as this one could and should have been much, much better. This is a cheat: a box of retreads billed as a tribute. For those of us who love Mancini's music, it offers nothing novel musically (the booklet is the best thing); it simply collects, and not even the really good stuff. Mancini's music rates a 4 and sometimes even a 5. But this collection, thanks to its apparently thoughtless assembly and choice of cuts, gets just a 2 - Tony Buchsbaum

## Know-True-Fear Novelty Corner

Two reissues from Varese offer a terrifying glimpse into the whacked-out world of late '60s Treksploitation: William Shatner: **The Transformed Man** (VSD-5614, 6 tracks - 37:26) and Leonard Nimoy Presents **Mr. Spock's Music from Other Space** (VSD-5613, 18 tracks - 43:00). Produced in the midst of *Star Trek's* original run on NBC, the albums are bizarre combinations of music, oration and (in Nimoy's case) singing. Shatner's album includes his infamous performances of "Lucy in the Sky with Diamonds" and "Mr. Tambourine Man." Of the former, Shatner has claimed that he was performing a song about drugs as if he was stoned, but the Dylan song is, if anything, even more hysterically acted, with Shatner's final, feverish scream of "Mister Tambourine Maannnnnn!!!" sounding like something emerging from inside of a padded cell. The rest of the CD is a mix of poetry and Shakespeare monologues, all delivered in a slightly crazier rendition of Shatner's inimitable (actually, highly imitable) Captain Kirk style. Shatner has taken the fall for this thing for years, but Don Ralke deserves equal credit for overhyping the actor's delivery with his arrangements, which sound like bad TV music when attempting something serious (as in the Shakespeare readings) and horrendous pop in the songs.

As bad as *The Transformed Man* is, Shatner was apparently attempting to do something that interested him, simply taking advantage of an opportunity the success of his *Star Trek* role gave him: Nimoy's album, however, comes across as sheer exploitation. I recall the actor stating with pride that he once turned down an appearance at a German circus as Spock because it would have demeaned the character. *Music from Outer Space* accomplishes that mission in spades: by the end of this CD, *Star Trek's* most famous Vulcan achieves a level of dignity equivalent to that of a trained chimp. The album (a combination of the title album and a later one, *Two Sides of Leonard Nimoy*) mixes incredibly bad pop arrangements of the *Star Trek* theme, Schiff-rin's *Mission: Impossible* theme, the song "Beyond Antares" from *Trek's* "Naked Time" episode, and the swingin' '60s standard "Music to Watch (Space) Girls By"; a few traditional-sounding, folksy tunes warbled by Nimoy; and some egregious novelty pieces with Nimoy both singing and speaking as Spock, talking down to those nutty, primitive inhabitants of planet Earth. This stuff is so hideously precious and condescending that the effect of the listener is likely to be more rage than amusement. There are a couple of moments in *The Transformed Man* when both Ralke's music and Shatner's velvety delivery are subdued enough to create a kind of dreamy, muzak-like mood, but the Nimoy album can't match the Shatner album for its insane highs or its moody lows. Give Varese a hand for reissuing these powerful reminders of the danger of man's vanity. Spock: 2; Kirk: 2 1/2 - Jeff Bond

## Lukas's Abbreviated Reviews

**The Ennio Morricone Anthology: A Fistful of Film Music** (Rhino R2 71858 DRC2-1237) is neither comprehensive nor listenable. The 2CD set straddles the two, trying to include as much material as possible, in chronological order, but occasionally picking less than ideal tracks. The whole thing becomes alternately redundant and disparate—Morricone's body of work is just so huge—and outside of the spaghetti western part of disc one there's little holding it together. Another conflict comes between including the "best" material and that which is previously unreleased, with the former winning out—although the otherwise unavailable *The Exorcist Part 2* is here. Packaging has a cool retro cover and 36-page booklet; the liner notes look impressive, until you realize all the Morricone quotes are cribbed from five old, previously published interviews.

**Jazz Goes to the Movies** (Varese Sarabande VSD-5639, 11 tracks - 70:26) is terrific, a five (sometimes six) man jazz ensemble playing Fred Karlin's smart arrangements of '60s movie themes—including some good but unexpected stuff like *Advise and Consent* (Fielding), *Bullitt* (Schiffrin) and *Splendor in the Grass* (Amram). Don't expect the actual movie renditions—this is a jazz album (duh)—but it's a gem, the best of its type so far (no cheesy synth backings).

Silva has the performances down okay in *Torn Curtain*: Classic Film Music of Bernard Herrmann (SSD-1051, 12 tracks - 74:58), it's now merely the interpretations which are second-rate. It's the usual "greatest hits" plus unreleased or new-to-CD gems: ten

minutes of *On Dangerous Ground*, five minutes of *Cape Fear* (Herrmann's original arrangements), six minutes of *Torn Curtain* (the rejected score), and the prelude from *The Man Who Knew Too Much*. Not as well-done as Silva's new Moross album, but worth having, and definitely a great intro to Herrmann. Packaging has a Saul Bass-inspired cover and David Wishart notes.

**JOHN BARRY'S Moviola II: Action & Adventure** (Epic Soundtrax EK 66401, 19 tracks - 63:39) is the same James Bond suite Barry recorded in the '70s (plus "All Time High" from *Octopussy*), 20 minutes of *Dances with Wolves*, and odds and ends (themes from *Until September*, *King Kong*, *Zulu* and *The Specialist*—the latter already included on the *Specialist* song album). The performances are of-a-piece, but the tempos just kill you, and the unusual instrumentations and quirks of the originals have been stripped away, leaving this fat, empty, boring wash of a million strings and muffled brass. The whole thing is just incomprehensible—the most overexposed music presented in the least appealing and engaging manner possible.

Milan, having retaken the rights to the mega-selling *Ghost* from Varese, have now issued a super-duper edition of it in cardboard Digipak (73138-35733-2, 10 tracks - 45:47). There are three elements: Alex North's beautiful song "Unchained Melody" (what everybody cares about, presented in Righteous Brothers and straight orchestral forms), Maurice Jarre's own love theme for the picture (also nice, although it still reminds me of *Battlestar Galactica*), and a lot of Jarre's serviceable synth/orchestra banging. Two tracks have been added for this reissue, but they are all-synth and terrible. What does make the new package worthwhile is a lengthy essay by Daniel Schweiger inside the pasted-on booklet, with track-by-track commentary and extensive interview material with Jarre and Jerry Zucker, discussing every step of the filmmaking process.

**Reductionist Corner:** Here's how I piss off everyone, but they know of what I speak: *Beyond Rangoon* (Milan) is Hans Zimmer meets Enya meets Southeast Asia. *Arabian Knights* (Milan) is Robert Folk doing big-boned Horner/Williams animation incoherencies. *Something to Talk About* (Varese) is a mellow, Hans Zimmer/Graham Preskett country-and-western "dramedy" score. *The Big Green* (Disney) is half bad songs and half over-emotional Randy Edelman kiddie-sports genericism. *Dr. Jeckyll and Ms. Hyde* (Intrada) is Mark McKenzie doing *Witches of Eastwick* amongst large orchestral goofiness. *Now and Then* (Varese) is another precious, small-orchestra-and-piano Cliff Edelman score for a "chick" film. *Gold Diggers* (Varese) is yet another big-orchestra but flavor-less knock-off of John Williams by the shameless Joel McNeely, for some bad kids' film that not even kids went to see. *Frankie Starlight* (Varese) is Elmer Bernstein's 30th *To Kill a Mockingbird*, sappier but still enjoyable (Elmer is a national treasure). *Magic in the Water* by David Schwartz (Varese) is also *To Kill a Mockingbird*, mixed with *Free Willy* (replace the whale with the Loch Ness monster) and sugary Horner, although there are a few neat ethnic touches. Joel Goldsmith is a modern-day Meco Monardo or Giorgio Moroder with two pop versions of his dad's *Star Trek: Voyager* theme (extended orchestral version also included) on GNP/Crescendo's CD single. *The Last of the Dogmen* (Atlantic) by David Arnold is a sweeping but ordinary orchestral score, like *Dances with Wolves* (even the album covers are similar) without Barry's style. Joe LoDuca rampages freely through all post-*Star Wars* genre soundtracks (Horner, Rosenthal, Goldenthal, Kamen, etc.) on *Hercules: The Legendary Journeys* (Varese)—sometimes you can literally hear where the temp-track changes, but at least there's an element of old-fashioned fun and exoticism to it, very big-sounding for TV. Dennis McCarthy's *The Utilizer* (Intrada) is surprisingly easy-listening for a sci-fi TV movie, with a muzaky trumpet over light, minimalistic '80s synth backgrounds; only the tenser and spookier moments recall his familiar *Star Trek* television moods. *Nick of Time* (Milan) is Arthur B. Rubinstein's *Die Hard*, but much more interesting because of Rubinstein's classical background. I like him.

Lastly, *Get Shorty* (Antilles/PolyGram) is a fun combination of funky jazz (Booker T. and the MG's, Us3, Morphine, others) and John Lurie's score, which is at turns more funk tracks or funkified rip-offs of Thomas Newman's *The Player*. This latter fact is infuriating, since it's like they literally said, "Our movie is a sarcastic look at Hollywood, let's temp-track it with the music to the last sarcastic look at Hollywood!" •

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**Accidental Tourist, The**  
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**Bat 21**

**Bernard Herrmann: Concert Suites**  
(Masters Film Music, 4CDs)

**Best of Twilight Zone, The Vol. II**  
**Big Trouble in Little China**  
**Body Heat** (ltd. edition)  
**Buffalo Girls** (promo, Lee Holdridge)  
**Casualties of War**  
**Cherry 2000** (ltd. Varèse Club, #d)  
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**Cocoon: The Return**  
**Dark Star** (John Carpenter)  
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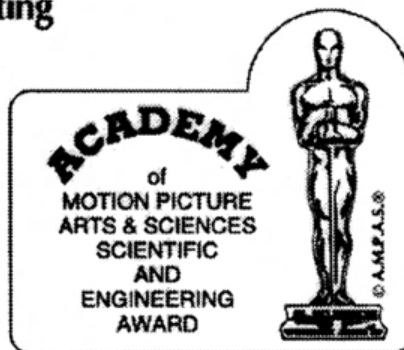
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